

THE ATHENÆUM

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No. 2986.

SATURDAY, JANUARY 17, 1885.

PRICE
THREEPENCE
REGISTERED AS A NEWSPAPER

ROYAL INSTITUTION OF GREAT BRITAIN,

Albemarle-street, Piccadilly, W.
CHARLES WALSTEIN, Ph.D. Heidelberg, Hon. M.A. Cantab. will
TUESDAY (SATURDAY), January 17, at Three o'clock, begin a Course
of Three Lectures on GREEK SCULPTURE from Phœdus to the Roman
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The FOURTH MEETING of the Season will be held on WEDNES-
DAY NEXT, January 21, at 32, Sackville-street, Piccadilly, W. Chair to
be taken at 8 P.M.
Antiquities will be exhibited, and the following Papers read:—
1. 'St. Milburga, Abbot of Wenlock,' by H. SYER CUMING, Esq.,
F.S.A. (804).
2. 'Notes of the Inscription on the Carew Cross,' by C. LYNAM, Esq.,
W. DE GRAY BIRCH, F.S.A. | Honorary
E. P. LOFTUS BROCK, F.S.A. | Secretaries.

'HISTORICAL EVIDENCES OF THE ABRAMIC

MIGRATION,' by W. ST. C. BOSCAWEN. Members and
Associates of the Victoria Institute are informed that this Paper will be
read at 8 o'clock on MONDAY, January 19th.
FRANCIS FETTER, Hon. Sec. to the Council.
7, Adelphi Terrace, Charing Cross.

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SATURDAY, JANUARY 17, 1885.

CONTENTS.

	PAGE
KEATS'S POETICAL WORKS	79
GRIMM'S HOUSEHOLD TALES	80
FRIEDMANN'S MONOGRAPH ON ANNE BOLEYN	80
SYMONDS'S NEW POEMS	82
THE DICTIONARY OF ENGLISH HISTORY	83
NOVELS OF THE WEEK	84
PHILOLOGICAL BOOKS	85
LIBRARY TABLE—LIST OF NEW BOOKS	86
MR. HENRY CHARLES COOTE, F.S.A.: LUTHER'S PROVERBS; THE NATIONAL ASSOCIATION OF JOURNALISTS; THE 'GENEALOGIST'; 'GREEK FOLK-SONGS'; NOTES FROM THE GREEK ISLANDS; DR. P. CHR. ASBJÖRSEN	86-88
LITERARY GOSSIP	88
SCIENCE—ELEMENTARY TEXT-BOOKS; ASTRONOMICAL NOTES; SOCIETIES; MEETINGS; GOSSIP	90-91
FINE ARTS—THE GROSVENOR GALLERY; THE ELEANOR CROSS, NORTHAMPTON; GOSSIP	91-93
MUSIC—WEEK; NEW SHEET MUSIC; GOSSIP	94
DRAMA—HAWKINS ON THE FRENCH STAGE; WEEK; THE GRAVEDIGGER SCENE IN 'HAMLET'; GOSSIP	95-96

LITERATURE

The Poetical Works of John Keats. Reprinted from the Original Editions with Notes by Francis T. Palgrave. (Macmillan & Co.)

No daintier addition than Mr. Palgrave's selection from Keats's poetry has been made for years to the justly popular "Golden Treasury Series," which owes its name to the admirable anthology issued nearly a quarter of a century ago under the same editorship. This little book may fairly be called an exquisite pocket volume: the type, though small, is clear and agreeable to the eye, the page elegantly as well as conveniently arranged, the paper pleasant both to look at and to handle, and the relative thickness of the book perfection.

The faction which loves to reproduce texts in the spirit of a photographer may be congratulated on the reinforcement of its ranks by so unexpected an adherent as Mr. Palgrave, who acknowledges to have set himself the very humble task of reprinting in facsimile the three volumes issued by Keats in his lifetime. "Every line," says Mr. Palgrave (p. vi),

"has therefore been thrice collated with the primary issues; My printers have aided with their well-known accuracy:—the fault is probably with me, if the reproduction be, anywhere, imperfect. And, as such a facsimile has also a bibliographical interest, variations in spelling,—even a few trifling errors or omissions,—have been strictly followed."

Under the head of "Posthuma" are added eight small pieces chosen from Keats's posthumous poems, which, be it remembered, number about forty; and these eight are given somewhat apologetically as having been left in manuscript, although, in fact, two of them, 'La Belle Dame sans Merci' and 'The Human Seasons,' were printed in Keats's lifetime, as were a few poems not here given.

While cordially welcoming so pretty a reprint as the present, we cannot but think "the sanction of the poet's own *imprimatur*" a somewhat insecure test to be employed by an editor whose scheme involves the rejection of a considerable mass of the poet's acknowledged work. In the present instance, it is true, the test is not final, six poems left in manuscript being given, while some printed

during Keats's life are not; but even were the plan strictly followed, who can seriously doubt that it would lead to injustice? Who can suppose that the Keats of 1820, who had far outgrown the 'Endymion' of 1818, would have given the sanction of his *re-imprimatur* to all the juvenilities and trivialities which in the volume of 1817 are to be found between the two lovely poems opening and closing that volume—between "I stood tip-toe" and 'Sleep and Poetry'? On the other hand, we know that he tried to publish 'Otho the Great' by getting it performed at a London theatre, so that the fact of its being left in manuscript is no ground for excluding it. For the rest, of the eight small pieces chosen by Mr. Palgrave, only four will stand comparison with much that is left out. Doubtless "When I have fears," "In a drear-nighted December," 'La Belle Dame,' and "Bright star!" should be in every considerable selection from Keats's poetry. But the fragment "Asleep! O sleep a little while," 'The Human Seasons,' and the two sonnets on fame, all of which reappear here, are not to be mentioned beside 'The Eve of St. Mark,' the sonnets to Homer and on King Lear, the Ode on Indolence, the fragment of an Ode to Maia, and, indeed, several sonnets, &c., which Mr. Palgrave omits, and which will readily occur to the reader's mind.

The fact that a poet when very young issued under his own name verses unworthy of him must not be held to relieve an editor of the responsibility of excluding those verses from a selection aiming to do justice to the poet. Such juvenilities have no claim to be perpetuated to the exclusion of great work, and are really in place only in a complete edition, compiled necessarily with a view to exact truth, or in a simple reprint. Keats's three volumes, plus eight minor pieces, have no title whatever to be called 'The Poetical Works of John Keats'; and to retain the juvenile verses issued in the 1817 volume while excluding a great mass of posthumous work unsettles the balance of a collection almost as fundamentally as, in the case of Shelley, the inclusion of the 'Posthumous Fragments of Margaret Nicholson' would, and the rejection of the 'Posthumous Poems' of 1824 and the rich additional discoveries of later years.

Doubtless there is room for a simple facsimile reprint of the text of Keats's three volumes, and Mr. Palgrave's work appears to have been carried out with sufficient exactness to make this little volume precious to many students to whom the originals are inaccessible. But the pious intention to reproduce all the flaws which Keats would have been so glad to remove is not carried out with absolute precision. We have noticed instances of silent revision precluded by Mr. Palgrave's rule of work. Thus in 'Endymion,' i. 790, he prints "where trod Apollo's foot," instead of reprinting the incorrect *were*; in iii. 811 he corrects *Though* to "Through"; besides adopting all the corrections given in the longer list of *errata*, which is comparatively seldom met with, and which is not named as an authority in Mr. Palgrave's bibliographical account of the volume. Nevertheless, on the whole, the edition betrays a resolute determination to retain perverse and inconsistent spelling, wrong stops, and

sins of omission and commission in the matter of inverted commas, no matter how damaging to the sense. Still, let no one suppose that the three volumes of 1817, 1818, and 1820 represent the authentic and final text of the poems. Mr. Palgrave, to leave himself quite unbiassed against the "trifling errors" of Keats's issues, has "thought it wisest" to ignore all that has been done of late years in revision of the text from authentic documents. Perhaps it would have been wisest to follow that course if no manuscripts of any of the poems in question were extant, and if the printed volumes all stood uncorrected by Keats. But such is not the case, and to reprint the books as they stand is to ignore the directions of the poet for many changes important to the sense. For example, in the 'Specimen of an Induction' Mr. Palgrave silently reprints:—

Yet must I tell a tale of chivalry:
Or wherefore comes that knight so proudly by?
Wherefore more proudly does the gentle knight
Rein in the swelling of his ample might?

This is utter nonsense, due to the misprinting of "knight" for *steed* in the second line; and the misprint stands amended in Mr. Forman's editions on the double authority of a manuscript and a correction in the printed volume. Similarly Mr. Palgrave's theory precludes the adoption of Keats's amendments to the faultily printed 'Endymion,' or the removal of errors for which the manuscript vouches, although Keats may not have discovered them. By inattention to one of these authoritative changes the last paragraph of the Hymn to Pan in book i. is left dislocated from the hymn by the omission of quotation marks, duly supplied in a corrected copy; the converse mistake (against the authority of the same copy) being made in silently reprinting as three speeches what is really one in the dialogue between Alpheus and Arethusa (book ii. lines 952-75). Again, in book ii. lines 282-3, the version reproduced,

now he has caught
The goal of consciousness,

is nonsense; and the manuscript supplies the true sense in the word *raught*, which Keats used for *reached* also in line 866, book i. ("with wings outraught"). In reprinting the passage (book ii. lines 316-8)

Within my breast there lives a choking flame—
O let me cool it among the zephyr-boughs!—
A homeward fever parches up my tongue—

the editor rejects as conjectural the reading which he deems probable—

O let me cool it the zephyr-boughs among—
although there is manuscript authority for thus securing the rhyme. Then he naturally retains the reading *my kindest fair* in line 748, book ii., although Keats altered it to *delicious fair*. In book ii. line 793, the obvious misprint "veiled" for *voiled* ("no Cupid pinion In reverence veiled") is maintained against the evidence of the manuscript; and in line 973 "eyes" is reproduced as the final word, although rhyme and manuscript evidence combine to make it certain that the word should be *eye*—

Alas, 'twas cruelty.
Not once more did I close my happy eye.

In the picturesque description of Glaucus's cloak (book iii. lines 200-4) the absence of a rhyme is perpetuated, although the mis-

ing line has been recovered from the draft and duly incorporated in the text:—

storm,
And calm, and whispering, and hideous roar,
Quicksand, and whirlpool, and deserted shore,
Were emblem'd in the woof; with every shape
That skims, or dives, or sleeps, 'twixt cape and cape.

It is easy to see that the italicized line dropped out in transcription because it was not essential to the sense; but Mr. Palgrave, who expresses the opinion that all the instances of rhymelessness in 'Endymion' were due to intention, could scarcely, with the facts before him, have maintained that Keats cut out this, the best line by far in the passage, merely for the sake of making the other rhymeless. A somewhat similar case is that of the line (iii. 918) in which Venus, giving an invitation to her island, names it "Cytherea." The line printed in the first edition and reprinted by Mr. Palgrave is

Visit my Cytherea: thou wilt find—

which in the original manuscript stood thus,

Visit thou my Cithera: thou wilt find—

and it cannot be supposed that Keats lost the knowledge of the word *Cythera* and deliberately substituted "Cytherea," which must obviously have been inserted through simple mischance. Another accident perpetuated is that of the word "silvery" in (iv. 486)

And Vesper, risen star, began to throe
In the dusk heavens silvery,

the true word (an adverb, of course) being that of the manuscript, *silently*. And yet another is (iv. 548)

a grievous feud
Hath let thee to this Cave of Quietude.

The word "let" should clearly be *led*, as in both manuscripts.

In the third volume of Keats ('Lamia, Isabella,' &c.) this ungarnished style of facsimile reproduction does not, fortunately, misrepresent the author to anything like the same extent. Still there are cases of mispunctuation too bad to be let alone and yet not very amusing as themes for annotation, as from Mr. Palgrave's silence we may presume him to have concluded; and we may note in quitting the text an instance of graver error. The line in 'Lamia,'

And so unsullied was the marble hue,

though it be what Keats passed through the press, is not what he wrote and meant, *marble's hue* having been shorn of its possessive by an accident which has been fully explained.

The notes at the close of the book form an agreeable and helpful essay for the student of Keats; but here again freedom from any bias to which a reference to authorities might have given rise has been purchased at some expense of accuracy as to facts in more than one particular. Suffice it to note that Keats was born October 31st, 1795, and not October 29th, as stated (p. 260), and that 'Endymion' was begun at Margate, not at Carisbrooke (p. 271).

Grimm's Household Tales. With the Author's Notes. Translated from the German and edited by Margaret Hunt. With an Introduction by Andrew Lang. 2 vols. (Bell & Sons.)

The English translations of the *Märchen* collected by the brothers Grimm have hitherto been intended specially for children. We

have now for the first time a version in which the interests of scholars have been consulted, the notes, which form so important a part of the complete work, having been faithfully reproduced, while the original text has been conscientiously rendered by the translator, to whom no small meed of praise appears to be due. On the merits of the work itself there is no necessity to dwell. They have long been recognized all the world over, none of the numerous collections of folk-tales which have been published since the 'Kinder- und Hausmärchen' of the brothers Grimm first saw the light having surpassed, or even approached, the excellence of that rich treasury of information and entertainment. The brothers had the advantage of being early in the field. They had the pick of the popular market. They were specially fortunate in their choice of narrative, and they brought to bear upon their subject faculties which have seldom been rivalled. The result is that their joint work is not likely ever to be set aside in favour of any younger competitor. So far as stories are concerned, by far the best part of the harvest of folk-lore appears now to have been reaped. We can scarcely hope that the numerous gleaners, good service as they are doing in so many quarters of the field, will add to our stores of popular romance many tales as new and striking as were those which the brothers Grimm rendered for the first time familiar to such legions of readers. But though the task of gathering the fruits of popular tradition has been, at all events so far as Europe is concerned, almost completed, that of turning them to full account is still being carried on vigorously, and is likely to be of long duration. The origin and the transmission or evolution of the folk-tales which are found to be common to so many families of the human race, widely separated from each other by speech, have given rise to various theories, which have been attacked and defended with great ingenuity and erudition, and yet but few definite results have been obtained. To all who are interested in such discussions we can strongly recommend the valuable introduction with which Mr. Andrew Lang has enriched the present work.

With the views respecting the origin and diffusion of folk-tales which have been rendered popular by Prof. Max Müller, and unpopular by enthusiastic, but indiscreet supporters of the "solar myth," Mr. Lang, it is well known, utterly refuses to agree. Indeed, he takes a wicked pleasure in exposing the extravagances to which they have boldly committed themselves. From the luminaries of heaven, the wind, and the thunder-storm, he turns to the primeval savage as the original source of inspiration of the rustic story-teller. Declining to recognize in the narratives with which the peasants of so many European and Asiatic lands enliven their leisure special "heirlooms of the Aryan family," he undertakes to show that the rudest savages of Africa and America can claim at least some of the incidents of those tales as their own property.

The conclusions at which he arrives Mr. Lang sums up as follows. First, as regards the origin of "the peculiar and irrational features of myth and *Märchen*," he believes them "to be derived and inherited

from the savage state of man, from the savage conditions of life, and the savage way of regarding the world." Next, as to the diffusion of popular tales, he thinks it "impossible at present to determine how far they may have been transmitted from people to people, and wafted from place to place, in the obscure and immeasurable past of human antiquity, or how far they may be due to identity of human fancy everywhere." Thirdly, with respect to the relations "between Household Tales and Greek or other civilized myths," he holds that "Household Tales occupy a middle place between the stories of savages and the myths of early civilizations," the essence of all of these narratives being a number of impossible and very peculiar incidents, which "are due to the natural qualities of the savage imagination." The following passage will serve to show that Mr. Lang is free from the overconfidence which renders the utterance of some of those who explain popular literature so irritating, and that he does not pretend to have discovered a key which will at once open all the locks which baffle the attempts of students to arrive at the inner meaning of the mysteries which lend a special charm to the records of fairyland:—

"There remain, however, features in Household Tales, savage or civilized, which we do not even pretend to explain. Why does the supplanted bride, whose place is taken by a false bride, appear so often? What superstition is at the bottom of the incident of the lover who forgets his beloved after he has been kissed by his mother or his hound? Why does the incident of the deserted girl, who hides in a tree, and whose beautiful face is seen reflected in a well beneath, occur so frequently in countries as far apart as Scotland and Madagascar? These are among the real difficulties of the subject. Again, while most of the incidents of Household Tales are, as we have seen, easily accounted for, the tissue of plot into which they are woven is by no means so readily explained."

Anne Boleyn: a Chapter of English History. 1527–1536. By Paul Friedmann. 2 vols. (Macmillan & Co.)

The more the history of the Reformation in England is studied, the more the ordinary Protestant view as represented by Foxe and such writers is discredited, and personal greed and ambition appear to be the motives of actions which were formerly ascribed to the working of religious and political principles. No historian has studied this period with greater care than Mr. Friedmann. It is true that he relies mainly for his facts on the letters of foreign ambassadors who were hostile to Henry VIII., and were constantly engaged in opposing him, but their testimony is amply supported by other evidence.

Gray says "Gospel light first dawned from Boleyn's eyes," while Eustace Chapuys called her "the nurse of heresy." We are not concerned here with the religious aspect of her life; but, at all events, "Gospel light" should have taught her to love her neighbour as herself, and Chapuys's letters show that there are abundant grounds for suspecting her of being concerned in the poisoning of her rival, Katharine of Aragon. This accusation was made at her trial, but was disbelieved by those who believed in her innocence of the other misdeeds for which she suffered. The real responsibility no doubt rested with the king, and he, as was usual with

him, tried to shift the blame on to one who was, perhaps, as morally guilty as himself, but helpless to resist. His remorse for More's death showed itself in the same manner, instead of in repentance. That Katharine's life was shortened by the unhealthy conditions under which she was compelled to live was well known. She was sent to reside in a damp, cold air, peculiarly unsuitable for a native of the warm South; and her daughter, whose care and love might have enabled her to withstand these evil influences, was kept apart from her. A few weeks before her death she had two serious illnesses. As Mr. Friedmann points out, the scientific poisoners of the sixteenth century considered a fatal dose clumsy and inartistic. They preferred a repetition of small doses, which would produce frequent illnesses, and kill rather by exhaustion than by the direct effect of the drug. The suspicion of foul play is increased when we learn that her physician was not allowed to be present at the process of embalming, and that he was forbidden to leave England, lest he should spread disagreeable reports in Spain.

Fears of the same kind were entertained for the Princess Mary, which were met by an ingenious move. Sir William Butts, the physician, whose face is familiar to admirers of Holbein, told her governess Lady Shelton that she was suspected of poisoning her, and so frightened the poor lady that she was careful enough, for her own sake, of her charge's health.

These points have not hitherto been brought forward with any distinctness, and though not, perhaps, susceptible of absolute proof, are probable enough; for the growing insecurity of Anne's position after Henry began to despair of male issue, and the coarseness with which he told her she must put up with his unfaithfulness, as her betters had done, were enough to drive her to desperate means to retrieve her position. The same feeling may have led her to commit the imprudences for which she suffered, if, indeed, she really did commit them. She was surrounded by plotters. Even high-minded men like Sir Thomas Eliot (a man who was less known than he deserved till Mr. Croft introduced him to the reading public) egged on Jane Seymour, her rival—not the first, by any means—to tell the king that the whole nation disapproved of his marriage; and being a woman of “undoubted intelligence, energy, and courage,” with no more morals than the age had taught her, what wonder that she tried to avert her own fate by crime?

Mr. Friedmann in his introduction condescendingly tells us that no previous historian has given a correct idea of the state of England at the period of which he treats, and he sets to work to supplement their failings. The result is by no means flattering to our national pride. His comparative view of the population of the cities of Europe will strike most readers with astonishment when they remember that Paris at the end of the last century had 524,000 inhabitants and London 888,000. The figures he gives for the sixteenth century are London 90,000 and Paris 400,000. It must not be forgotten, however, that London has grown with a rapidity unexampled except in the New World, while Paris has been

comparatively stationary. The maps of the sixteenth century, like those of Ralph Agas, show that London had hardly any suburbs, while the houses, as visitors to the Health Exhibition have seen, were low. Many of them even in the City had gardens. In Paris, on the other hand, the older houses, like those at Edinburgh, were of several stories, which means a much denser population. It would have been more satisfactory if Mr. Friedmann had given his authority for these statements, especially as he is so careful in giving chapter and verse for every detail throughout the body of his work. They may, perhaps, be the shrewd guess or calculation of some Venetian ambassador whose “relations” is still preserved among the archives of the Queen of the Adriatic.

The comparison of the revenues of the potentates of Christendom is equally unsupported by any reference to authorities. It may be true that the revenue of Charles V. was eight times that of Henry VIII., but was that more than on paper? At all events, it is clear that England subsidized most of the wars on the Continent, while both the French king and the emperor were habitually out at elbows. Adventurers and inventors of all kinds flocked to England as to a gold-mine, while few people ever asked Charles V. to help them except the rebellious Irish, and they did not get much good by it.

Nor does Mr. Friedmann think much of the military prowess of the English:—

“Had the English at that time still possessed those military qualities which had decided the day at Crecy and at Agincourt, King Henry VIII. might, notwithstanding the poverty of his realms, have had a very real and lasting political influence in Europe.....The English had made no progress in the art of war; they had never learnt the exact drill and the iron discipline which had come in with the increased use of firearms. Bows and bills were no match for hackbut and pike. The loose fighting order of the English yeomen—so well adapted to their temper—could not resist the shock of the serried ranks of Swiss or Landsknechts. The day of the English archer was gone.”

This is true in a way. The English never were a military nation, and under Henry VIII. their generals were merely *beaux sabreurs* and good men in a Border foray. But the men of England were as warlike under the Tudors as under Edward III., and only needed training. A band of runaway apprentices at Calais defied the best horsemen of Boulogne and Ardres till they were all killed, fighting back to back against ten times their number, disdaining to yield.

One point which Mr. Friedmann has brought out very prominently, and in which he is undoubtedly right, is the extreme unpopularity of Henry with his subjects. Some years ago a distinguished writer insisted on the fact that he had no standing army, and could only bring about changes by depending on the concurrence of his people; but the fuller light which Mr. Friedmann's researches have thrown on the history of the reign shows how unfounded this view is. A few great nobles and *novi homines* were at his back, for their fortunes were of his making; but it is surprising to find how often the imperial ambassador had secret hurried interviews with men of power and influence, who professed themselves

ready and willing to help the emperor if he would invade the island.

Nor was Anne Boleyn popular except with a few persons, to whom she was warmly attached, and whom she was always ready to serve. In the country men and women were constantly being informed against for calling her opprobrious names. Even at her coronation there were expressions of disapproval, and the public rejoicings described by Hall were not all genuine. She was angry, Chapuys tells us, with the Easterling merchants for placing her arms below the imperial eagle on their hall as she passed by; but did she perceive the allusion of the pageant at Leadenhall, or is Mr. Friedmann's interpretation fanciful?—

“The merchants of the staple had erected a pageant at Leadenhall, and on it sat St. Anne and Mary Cleophas with four children, of whom one stepped forward to compliment Anne. The child delivered a long oration, saying that from St. Anne had sprung a fruitful tree, and expressing a hope that the like would be true of this Anne also. As the mother of the Virgin never had any children but that one daughter, and as Anne desired above all things to have a son, this was not a very kind thing to say, and it can scarcely have helped to smooth her ruffled temper.”

Another equally ingenious suggestion can hardly be correct. Mr. Friedmann has discovered, from examining the accounts for the keep of Bishop Fisher while a prisoner at the Tower, that he was absent for some weeks. Finding that the French ambassador speaks of “Messieurs Suffolk and Fischer” being present at court, and asking after Admiral Chabot's health, he thinks the bishop was temporarily received into favour. But it is equally improbable that a Frenchman would speak of a bishop as “M. Fischer,” and that Fischer should ask after Chabot, who had been in England, playing tennis and dicing with the king and his lords, some month or two before. The person intended is far more likely to have been Sir Wm. Fitzwilliam, the treasurer of the household, of whose name foreigners always made a dreadful hash.

Though Mr. Friedmann's sympathy, when he allows it to appear, is hardly with England, and still less with the schism of which the heroine of his story was the first cause, he cannot be called unfair in his estimate of her character, and those who have studied the period will be most inclined to agree with him:—

“From Anne the English people received one of the greatest of their rulers, and for this gift they may well forgive such misdeeds as were not atoned for by long and cruel anxiety and a terrible death. Anne was not good. She was incredibly vain, ambitious, unscrupulous, coarse, fierce, and relentless. But much of this was due to the degrading influences by which she was surrounded in youth and after her return to England from France. Her virtues, such as they were, were her own. So we may pass no harsher judgment on her than was passed by Cromwell, when, speaking confidentially to Chapuis of the woman whose destruction he had wrought, he could not refrain from extolling her courage and intelligence. Among her good qualities he might also have included her warm and constant attachment to her friends.”

Vagabunduli Libellus. By John Addington Symonds. (Kegan Paul, Trench & Co.)

IN many aspects 'Animi Figura' was a striking volume, in one aspect especially so. The writer was known to be a man of exceptional culture and accomplishments, that is to say, a man, according to the popular notion, from whom the poetry of art might have been looked for rather than the poetry of impulse. The fact was, however, that while his verses were full of true poetic ore, the faculty of "making the most of his gold" was not very apparent. He who had studied so carefully the perfect works of Greece did not seem to have learnt the lesson which, above all others, those works are presumed to teach—the great lesson that if poetry fail in craftsmanship, its other virtues are wasted. The sonnets in the volume in question set out to depict "a beauty-loving and impulsive, but at the same time self-tormenting and conscientious mind," and did so completely. Indeed, the poems disclosed every kind of energy save one, and that, perhaps, the most essential of all. There is in the world of art an energy as potent as "inspiration" itself—the energy which turns the bald, prosaic 'Hamlet' of 1603 into the supreme tragedy to be found in the first folio—the energy which turns the melodrama of 1597 into the 'Romeo and Juliet' of 1599, and transfigures the rough draft of 'The Merry Wives of Windsor' into that splendid play where Shakspeare shows how, had he wished, he could have surpassed Ben Jonson himself in the prose comedy of manners and humours. This is the energy by which Æschylus, by which Sophocles, by which Nature herself, work their wonders—the energy of patience. When Heminge and Condell speak of Shakspeare's "mind and hand going together" because they had scarce found a single blot in his papers, those lazy book-makers give one more instance among a thousand of their incompetence for the sacred task that Fortune had allotted to them. So mechanical as well as artistic in structure is "a play that will act," that the very fact of there having been scarce a blot upon the dramatic manuscripts should have been to those immortal dunces conclusive evidence that the manuscripts were not first drafts. If there is in connexion with Shakspeare one thing which we may be said to know, it is that he spared no trouble to make perfect his work. This energy of patience, we say, is what works the true wonders both of nature and of art. Not even in the author of the 'Œdipus Tyrannus' is the energy of patience more certainly found than in the author of 'Macbeth' and 'Hamlet' and 'Lear.' And to turn from such colossal names as these to the humbler ones of our own times, let the reader compare the first draft of Keats's 'Hyperion' with its final form, or let him compare the first drafts of Rossetti's 'Sister Helen' or of Tennyson's 'Lotos-Eaters' (the two most thoroughly imaginative poems, perhaps, of our time) with the poems as we now have them, and he will see that art, like nature, never works in haste.

To produce at least one perfect thing should be the ambition of every artist, whether his vehicle be marble or colours or words. And if it be said that this dictum is

antagonistic to the theory that poetry is primarily an inspiration, the answer is that there is no surer sign of artistic inspiration than the power to produce perfect artistic work. In Greek poetry no doubt art and passion were one, but even in modern poetry one sonnet, adequate as to substance and faultless as to form, is a surer indication of poetic power—a surer sign that the writer's call is to express himself in verse—than a thousand sonnets of even respectable quality such as are pouring from the press. Take the familiar case of Blanco White and that famous sonnet of his 'Night.' Though not without its faults of diction, it is so near to perfection—the great pathetic thought it embodies shines so lucidly through the structure—that it has sufficed in fourteen lines to give the poet immortality. There are writers of our own day who produce fairly good sonnets by the hundred—writers who have failed to make the slightest impression upon the public mind or ear, and this not because they have less poetic power than Blanco White, not because they are without enough of "the poet's breath" to give one sonnet vitality, but because their poetic power is dispersed like a faint perfume over a hundred sonnets and lost. It is said that atmospheric air and the interstellar ether are one and the same fluid, but that to make a cubic inch of the earth's atmosphere many miles of ether would have to be condensed. And in the same way volumes of verse are published which, though containing sufficient poetry in solution to make a sonnet by Rossetti, are entirely without effect for want of compression. Not that condensation alone will suffice for the production of a fine poem. Lucidity is equally demanded. We have alluded to Rossetti: if his sonnets were as lucid as they are condensed, he would be one of the greatest poets of England and of the world. For certainly there is in 'The House of Life' as much condensation of poetic wealth as is to be found in any equal number of lines out of Shakspeare. It is impossible to exhaust, and almost impossible even to follow, their infinite subtleties of poetic suggestion. This is why there is no surer test of any man's poetic insight than what he says about Rossetti's sonnets. But then in that simple lucidity which characterizes the very greatest poetry of passion, such as that of Sappho, they not uncommonly fail, and this failure arises from a too earnest quest of that very condensation which so many of our contemporary poets lack. Now 'Animi Figura' showed that a little of this power of condensing his poetic material was all that the poet needed to enable him to take his proper place among the poets of our time—this and the power of avoiding the "precious" diction which not Rossetti himself, but certain of his followers, brought into temporary vogue.

As to the volume before us, it is richer in poetic substance, and, on the whole, more satisfactory in form, than its predecessor. The group of sonnets called "Stella Maris" is to be read in connexion with the fictitious character depicted in 'Animi Figura.' It completes the portrait delineated there. It depicts mainly the terrible satiety that follows hedonism and what is called "æstheticism." Not that the book is to be taken as a satire upon æstheticism, and upon an

imaginary school of English poets called the "æsthetes"—a school that, outside the pages of *Punch*, never had any existence so far as we know, unless, indeed, three or four young versifiers ambitious of following in the wake of Gautier and Baudelaire could be called a school. Mr. Symonds is not so ignorant of the course in which our recent literature has moved as to take seriously the æsthete myth, except, perhaps, as an instance of that "disease of language" which is now vexing the souls of philologists and anthropologists in regard to other myths; and his laying bare the miseries attendant upon hedonism has a universal and not a satirical application.

It would be difficult to indicate here the lights and shades of emotion and of passion which the sonnets express. There is, moreover, a considerable personal interest attaching to these poems. The poet's previous work disclosed a mind of an exceptional tone environed by circumstances equally exceptional. These circumstances are now brought more prominently forward. Banished from his own land by delicacy of health, the poet has, he tells us, been obliged to take up his permanent abode among the mountains of Switzerland. How acutely he feels this forced sacrifice of social life is seen in the following pathetic sonnet:

I send them to you, friends, whose feet are far,
Moving upon a loved and populous land
In sweet society and mutual hand
Of fellowship, star linked to breathing star!
Fain would I sometimes be where pictures are,
And music, and the clasp of hand to hand:
Where men I love with loveliest women stand,
And theatres their wonderworld unbar;
Where London's eddying ocean on its surge
Tosses the thunder of souls armed for strife,
And streets, aflame all night, with forceful urge
Of multitudes in conflict quicken life;
Where chaff from wheat of hearts keen passions
purge

And each tense hour with throes of fate is rife.

Yet while the reader pities him he cannot help feeling that the poet has enjoyed advantages which but few poets have shared—the advantages of a real solitary communion with Nature in her holiest moods, in her most secret recesses. The truth is that no man ever yet really understood Nature without having passed some important period of his life with her alone, undisturbed by the distractions of an active social life.

Upon the question of solitude and its effects upon the human mind much has been written, but written by people who forget that whether solitude is good for man or harmful depends upon individual character. Whether among the beauties and wonders of Nature man's soul eats, by feeding upon itself, poison or wholesome food depends upon the soul that feeds. Between the morbid recluse of Craigenputtock, who called the stars "a sad sight," and that great naturalist and good man who knelt down and thanked God for the sight of a field of golden gorse there is a difference which even those gastric mysteries revealed to Mr. Froude can scarcely explain. Where there is health of body and freedom from an abnormal amount of human egotism—where there is a clean memory, a well-stored mind, and a genuine passion for Nature—what is there in solitude, either by the seashore or among the hills, that should narrow the soul of man or harden it? If in solitude it is the canker-worm of egotism

that eats into the heart and poisons the blood, is it not the same in society?

Now, that solitude has been an advantage to Mr. Symonds his poetry shows. His familiarity with the varying moods of Nature is apparent on every page. For instance, few poets have been successful in painting a sunrise, for the simple reason that, save through the bed-curtains, they do not often see one. Their function is to write, not to see. They think that all they have to do is to paint a sunset, which they sometimes do see, and call it a sunrise. They are entirely mistaken, however; the two phenomena are both like and unlike. Between the cloud-pageantry of sunrise and of sunset the difference to the student of Nature is as apparent as is the difference to the poet between the various forms of his art. Here is a picture of a sunrise by one who has really seen and understood it:—

How often have I now outwatched the night
Alone in this grey chamber toward the sea
Turning its deep-arcaded balcony!
Round yonder sharp acanthusleaves the light
Comes stealing, red at first, then golden bright;
Till when the day-god in his strength and glee
Springs from the orient flood victoriously,
Each cusp is tipped and tongued with quivering
white.
The islands that were blots of purple bloom
Now tremble in soft liquid luminous haze,
Uplifted from the sea-floor to the skies;
And dim discerned erewhile through roseate gloom,
A score of sails now stud the waterways,
Ruffling like swans afloat from paradise.

It is no wonder if the blessing of health is a subject of peculiarly deep and pathetic interest to a poet like Mr. Symonds, who has so bitterly learnt its value. That youth and health are life's only blessings, life has taught him, as it teaches us all, too late. When in a recent lecture Sir Andrew Clarke defined health as "the state in which existence in itself is a joy; in which it is a delight to see, to hear, to think, and to be; in which men are able to discharge the duties of life, to bear the trials of life, to resist the temptations of evil, and to go on the journey of life getting and giving joy," he simply described the paradise of youth, which is only fully understood when it has become a paradise lost. The following is very touching:—

Too blessed thou, couldst thou self-conscious be
Of thine own blessedness! couldst thou but live
Contented with those gifts the minutes give;
Thy bare existence being felicity!
No burden of the world's pain weighs on thee:
Thou'ne'er hast felt fate's worst imperative:
Thou weariest words, Forget, Forego, Forgive,
Are found not yet in thy philosophy.
Thrice blessed thou! Though one had eminent
wealth,

Fame, knowledge, wisdom, mastery of his art;
Yet were he naught matched with thine ignorance,

Thy poverty, thine insignificance!
To thee, being young, God giveth the better part;
Unworn, unvexed, unwearied, thou hast health!

Meditation among the hills does not always, it seems, add sugar to the milk of human kindness. Otherwise Mr. Symonds could not have found it in his heart to write thus of one of Nature's most interesting productions, the poeticule:—

A thousand voices, thrice ten thousand tones,
Various as North and South, as Heaven and Hell,
Compound one dim confused anarchic swell
Of peans, dirges, odes, love-lyrics, groans.
Upon those ancient erminemantled thrones
Where poets erewhile sat, clamber pell-mell
A rout of chattering monkeys taught to spell.
Earth hears and shudders through her patient zones.

Still, though mobs storm Parnassus, why should we Shrink from this advent of democracy?

Soul, know thyself! Each woman, man, girl, boy,
Of all those myriads who assail thine ears,

Hath, as thou hast, some urgent grief or joy.
Thee too, like them, the earth long-suffering hears.

Mr. Symonds forgets that, from a certain point of view, the poeticule deserves a respect greater than even Shakspeare can command. In a million years (a small fragment of geological time) what will be the difference between the poeticule and Shakspeare? Simply, that while both had been floating on the same river of time—while both had been making for the same great ocean of oblivion—the poeticule got there first. That is why, in these columns, we are so tender, so respectful to him—that is why he needs must love us; he is the true winner of the race.

Some of Mr. Symonds's experiments in sonnet-structure are interesting and successful. Owing to the paucity of double rhymes in English, it is always difficult to write a sonnet after the pure Italian model. Mr. Symonds in the following attempt has not been able to write his sonnet without introducing two new rhymes into the octave. Still, he has managed the double rhymes so as to give to the sonnet a lyrical swing of a peculiarly pleasant kind:

Fair is the sea; and fair the sea-borne billow,
Blue from the depth and curled with crested
argent;

Fair is the sea; and fair the smooth sea-margent,
The brown dunes waved with tamarisk and willow;

Fair is the sea; and fair the seaman's daughter,
Fairer than all fair things in earth and ocean:

Fair is the sea; and fair the wayward motion,
The wavering glint of light on dancing water:

Fair is the sea; and fair the heavens above it,
And fair at ebb the grass-green wilderness;

Fair is the sea, and fair the stars that love it,
Rising from waves new-washed with orient tresses;

Fair is the sea; of all fair sea-things fairest,
Stella, thou sea-born star, art best and rarest!

With regard to double rhymes, it would seem that just as poets may be divided into those who have an ear for iambs and those who have an ear for anapests, so they may be divided into those who have an ear for single and those who have an ear for double rhymes. Shakspeare's sonnets show that he had a great delight in double rhymes, and among nineteenth century poets Shelley and Mr. Swinburne use them with astonishing facility. On the other hand, there are poets who think that in English poetry the use of double rhymes is a mistake, inasmuch as it involves a diffuseness that is inevitable in a language that possesses few double rhymes.

The Dictionary of English History. Edited by Sidney J. Low, B.A., and F. S. Pulling, M.A. (Cassell & Co.)

This book will really be a great boon to every one who makes a study of English history. Many such students must have desired before now to be able to refer to an alphabetical list of subjects, even with the briefest possible explanations. But in this admirable dictionary the want is more than supplied. For not only is the list of subjects in itself wonderfully complete, but the account given of each subject, though condensed, is wonderfully complete also. The book is printed in double columns royal octavo, and consists of 1,119 pages, including a very useful index to subjects on which separate articles are not given. As some

indication of the scale of treatment we may mention that the article on Lord Beaconsfield occupies nearly a whole page, that on Bothwell (Mary's Bothwell) exactly a column, the old kingdom of Deira something more than a column, Henry VIII. three pages, Ireland seven and a half pages, and the Norman Conquest three pages exactly. Under the head of "King," which occupies in all rather more than seven pages, are included, in small print, tables of the regnal years of all the English sovereigns from the Conquest. There is also a very important article, "Authorities on English History," by Mr. Bass Mullinger, which covers six and a quarter pages, and which will be an extremely useful guide to any one beginning an historical investigation.

Many of the longer articles contain all that could be wished to give the reader a concise view of an important epoch or reign. Of this Mrs. Gardiner's article on Charles I. is a good example. Ireland is in like manner succinctly treated by Mr. Woulfe Flanagan in seven and a half pages, and India by Mr. C. E. Black in six, while the Indian Mutiny of 1857-8 has an article to itself of a page and a half by Mr. Low. Institutions also, like Convocation, customs like borough English, orders of men such as friars, and offices like that of constable, have each a separate heading; and the names of the contributors—including, besides those already mentioned, such men as Mr. Creighton, Profs. Earle, Thorold Rogers, and Rowley, and some others whose qualifications are beyond question—afford the student a guarantee that he is under sure guidance as to facts.

It is really difficult to find evidence of incompleteness anywhere, and yet we have come upon one omission which seems unaccountable amid the general fullness. Although there is an article on the Norman Conquest and one on the Normans (treating, of course, of an early period), there is none on Normandy, a country which was twice held and twice lost by English sovereigns. Another omission, not quite so striking, but still really important, is that of Cardinal Morton, while the much less interesting Cardinal Kemp has not been forgotten. On the other hand, there are two articles on Sir John Perrot, by no means in harmony with each other in the matter of dates, one of which is placed in the appendix, as if the name had not appeared in the text already. This is the more strange, because of positive errors we have seen comparatively few. Pandulf is called Cardinal, as he is in Shakspeare, although no such title was ever given him by the Pope, and at the time of his mission to King John he was only a sub-deacon. Isabella of France was not exactly "wife" of Richard II.—at least as we understand the word nowadays—seeing that she was only eight years old when she was married to him and only twelve when he died; so that it sounds a little odd to be told that she long "resolutely refused to marry again, retaining her belief that Richard was still alive," when she actually took a second husband at eighteen. Still the facts are literally true, and only required the addition of one or two dates to those given in the article to be a little better understood. Then in the article on the Isle of Wight, short as it is, there ought surely

to have been some reference to its capture by the French just after the accession of Richard II. But, on the whole, there is really very little to criticize either in the way of omissions or positive misstatements, and we cordially commend the volume to the use of those for whom it is designed.

NOVELS OF THE WEEK.

Madam. By Mrs. Oliphant. 3 vols. (Longmans & Co.)

Judith Wynne. By C. L. Pirakis. 3 vols. (White & Co.)

Although he was a Lord, and other Tales. By Mrs. Forrester. 3 vols. (Hurst & Blackett.)

Tarantella: a Romance. By Mathilde Blind. 2 vols. (Fisher Unwin.)

Farnell's Folly. By J. T. Trowbridge. 2 vols. (Chatto & Windus.)

Haco the Dreamer. By William Sime. 2 vols. (Remington & Co.)

Weary Wealth. By Mrs. Herbert Lea. (Simpkin, Marshall & Co.)

A Young Girl's Wooing. By the Rev. E. P. Roe. (Warne & Co.)

MRS. OLIPHANT in her last work has deviated into the paths of sensation. The story of the vengeance taken upon "Madam," or Mrs. Trevanion, by her ill-conditioned husband is highly improbable, but certainly most tragic and piteous. She is punished for clandestinely meeting her illegitimate son—for poor Madam has a history in which male treachery has played its part—by a testamentary direction which bars her access to her lawful offspring, and to the loyal stepdaughter who is deservedly almost dearer than they. When her motherly instinct draws her to visit her darlings in the night, for which her accidental sojourn in the same house at Aix gives her strange facilities, kind-hearted Aunt Sophy, in whose care they are, attributes their visions to rheumatic gout, which is supposed to be her own malady, and gravely puts Johnny upon nourishing diet and a full course of the waters. So soft and malleable a character as this foolish old virgin is sure to admit the society of "detrimentals," and Rosalind is exposed by her to the advances of Everard, the objectionable son of Mrs. Trevanion, until a sound instinct warns the girl that he is not a gentleman. The women are all distinctly marked in character, being differentiated in the author's best manner, and one closes the book in doubt whether the heroine or her charming stepdaughter is the more interesting. Spiteful little Sophy and her selfish elder brother form an unpleasant contrast, and though but slightly sketched impress the memory. It seems a pity that Rosalind should select Roland Hamerton, the dullest of her suitors, but he is loyal and incapable of selfishness.

"Judith Wynne" is constructed upon familiar lines. Family ghosts, like "the old gods" in Ouida's novels, are not yet dead, but they are so very nearly dead that it required all Mrs. Pirakis's cleverness (and she has a good deal) to make a passable novel out of a story which depends very much upon ghosts, an old servant's gossip, and a moody, gloomy owner of a decayed house in a remote part of Wales with "a curse about him," like Mr. Toole in the parody of 'Claudian.' Mrs. Pirakis's

work is, however, not to be laughed at. Her heroine is a lifelike, spirited character, she describes some of the more active passages in the story with plenty of vigour, and all through the book there are evidences of ability which would have been better employed on a more fortunate plot.

By the time that the confirmed novel-reader has overcome his annoyance at finding his three volumes from the circulating library occupied by a series of short tales, some of which, possibly, he may already have seen in print, he will come to the conclusion that Mrs. Forrester is a lively enough story-teller, and that a few hours may be pleasantly whiled away in her company. Nothing out of the ordinary run, except vivacity, must be expected in her trifles; the very first word, as though to disarm serious criticism, is a grammatical blunder. The surface of society has been skimmed for these savoury morsels of romance, sometimes scandalous and at times a trifle repellent; but Mrs. Forrester's talent is not of the sort which can long satisfy the mood of admiration or inspire a sense of repulsion. Her stories must be taken at the estimate which she herself appears to entertain of the typical butterflies and drones of society—not an exalted estimate, by any means. They are not wanting in contrasts of light and shade, the shadows being made unpleasantly dark by needlessly harrowing details. Nor is it difficult to detect evidence of considerable vigour and imagination amidst much that is exceedingly trivial.

If the old school of critics is right in saying that poetry can adequately produce its "imitations" without the aid of metre, such novels as 'Wuthering Heights' and 'Jane Eyre'—nay, even such slight stories as those of Paul Heyse—must be judged as poems. And even modern criticism (which affirms that without metrical form no work of literary art can be called a poem) would hardly deny that there may exist a kind of unmetrical narrative so poetic in motive, so concrete in diction, and so emotional in treatment as to escape the critical canons usually applied to prose. Indeed, it is the great triumph of prose fiction over every other form of literary art that its range is so immense that it can embrace such a story as 'Undine' and such a story as 'The Newcomes.' Clearly, therefore, one of the first duties of the critic is to take care that he does not apply to one kind of prose fiction the canons of criticism which are only properly applicable to another. Admiration, for instance, of such delicate sketching as is now in vogue should not blind us to the very opposite kind of charm of which 'Tarantella' is full. Entirely poetical in conception and in treatment (save that it is not written in metre), 'Tarantella' is more essentially a poem than many a narrative written in smooth and elegant verse. This, indeed, from the practical point of view, is the weakness of the book as well as its strength. With poetic qualities far above those that we expect to find in a novel, it is burdened by what may be called an excessive luxury of diction. Since the time when ornate writing was considered the beau ideal of good prose, the pendulum of literary taste has swung too far in the very opposite direction. On this account 'Tarantella' (fine as it un-

doubtedly is) will hardly appeal so forcibly as it ought to appeal to the general novel-reader, accustomed to the languid, if elegant gentilities of the latest school of fiction. But apart from considerations of passing taste, it is dubious whether very highly ornate prose is a suitable medium for fiction. When Coleridge said that the more entirely imaginative was any work of literary art, the simpler should be the diction, he got very near to the truth, and Miss Blind's story is a good illustration of it. 'Tarantella' is, indeed, full of a strange originality, and full of scenic effects of uncommon power. The dance among the ruins is not likely to be soon forgotten by the most unimaginative of readers, and it is rarely, we think, that in an English novel the psychology of the poetic temperament has been touched by a hand so delicate and at the same time so strong. Yet the reader's imagination is sometimes impeded by the writer's mere literary gift—by her obliviousness as to what in fiction are the limits of English prose as regards literary ornament. In all prose art illusion or "convincement" is the primary quest. Now nothing is more destructive of that illusion which the prose fictionist above all others should endeavour to compass than an excess of literary ornament. The more the story-teller believes in his own story the more impossible does he find it to pause for the display of literary beauties. This at least is what the reader feels. What, for instance, is the great secret of the power of 'Caleb Williams'? It is the apparent sincerity of the writer; and if we were to inquire how this effect of apparent sincerity has been achieved, we should find that it was in no small measure by the absence of literary qualities, by the unlovely, but direct, business-like language in which the narrative is written. The real cause of the lack of literary beauties in Godwin's story was of course the prosaic commonness of Godwin's mind, but the apparent cause is that the earnestness of the story-teller's belief, his eagerness to tell what he has to tell, allows of no dallying for literary display.

'Farnell's Folly' is a very good story of its kind, which probably no one would regret reading, unless it were a purist in the matter of style. With a good style Mr. Trowbridge cannot be credited, nor even with good grammar and spelling. He talks of "grasping" for breath, and "ringing" the hands in token of despair, and he has many colloquialisms which are uncouth in English ears. But there is enough in his narrative to make up for its defects, and it will doubtless strike the majority of his readers as true to nature. It is hard to say whether the humour or the melancholy is more lifelike, but there are characters which illustrate both with more than average success. Old Carolus, the miser, and Georgie Lorkins, the peddler, are American humourists who deserve to be known.

Mr. Sime's book has the advantage of possessing some new local colour. The story is one of medical student life at Edinburgh. The defect of it is that the plot (such as it is) depends on a practical joke which is almost ludicrously successful, but does not directly bear on the love story, which ought to be the main thread. The

hero's first bit of work at the hospital is to administer chloroform. He does it so badly that the patient dies at once in the presence of one other student. It turns out that the patient was an acrobat hired by the hero's fellow student, who makes the supposed mishap the means of extorting two pounds a week from the hero for hush-money. Haco is a very simple youth with a taste for poetry, but none for science, or, indeed, for any sort of work—not an uncommon type. The story of the imposition practised upon him is hardly an adequate plot, and his love-making strikes one as accidental rather than essential. The book contains some scenes of rather noisy fun, and a sketch of a certain Prof. Stewart, who is not hard to identify.

Wealth came to Clarice Heywood in the shape of a hundred thousand pounds, bequeathed to her by a maiden aunt on the condition that she should never marry. Mrs. Lea finds it a simple matter to show that money enjoyed under such a fatal restriction as this must soon become a weariness to its possessor. Clarice is young and pretty, she is wooed and she loves; her aunt's will is on the point of driving her to despair, when, at the critical moment, somebody thinks of accusing a lawyer of having concealed a codicil to the maiden aunt's will. The lawyer admits the correctness of this charge, the codicil is produced, and the wealth ceases to be weary. This is practically all the plot of a very thin novel, which would have been much improved by a hundred pages of incidents and conversations.

'A Young Girl's Wooing' is an American novel. It should be explained that the ambiguous title means the pursuit by a girl of a man who was wooing another girl. The chase is considered by the author as a very pretty affair. Readers may, of course, take what view of it they please, but some will doubtless be surprised when they come to the following passage in the middle of the book:—

"Thus from widely different motives, two girls were sighing for time; and Graydon Muir, strong, confident, proud of his knowledge of society and ability to take care of himself, was walking blindly on, the victim of one woman's guile, the object of another woman's pure, unselfish love, and liable at any hour to be blasted for life by the fulfilment of his hope and the consummation of his happiness. Sweet Madge Alden, hiding your infinite treasure, deceiving all and yet so true, may you have time!"

Of course the unselfish one does have time, and, by the help of several accidents, success at last in catching her prey; but it may be hoped that even among the readers of second-rate novels there are many who will find Mr. Roe's story a piece of distorted sentimentalism.

PHILOLOGICAL BOOKS.

A Simplified Grammar of the Pali Language. By E. Müller, Ph.D. (Trübner & Co.)—The Carmelite monk Paulinus à S. Bartholomæo is said to have been the first European who, towards the end of last century, enounced the opinion that a knowledge of Sanskrit was indispensable to the proper understanding of the Pali language, though there is some probability that long before him a similar opinion had been advanced by the learned Hungarian Jesuit, John Ernest Hanxleden (ob. 1732). Since then the scientific study of Pali by European savants,

initiated by Profs. Burnouf and Lassen in 1826, has proceeded on these lines, and with the steady increase of labourers in this promising field of Oriental research every year now marks a decided progress in Pali scholarship. Both Childers and E. Kuhn, however, have shown that it is not possible to trace every Pali word or word-form back to a Sanskrit original. As the older Pali literature presents a more faithful reflex of the popular speech than do the Sanskrit epics, or even the drama, we can thus account for the fact that many words have been preserved to us in the former language, the corresponding forms of which have been lost in the latter; while in others the Prakritizing process, even at that comparatively early stage, had been so advanced that it requires the exercise of some ingenuity and occasionally a hazardous guess to find the corresponding Sanskrit originals. We may quote as an example the Pali word *hetthā*, "below," still preserved in Hindustani, and in a slightly modified form in Marathi, which corresponds to the Sanskrit *adhastāt*. In the various European universities in which Pali forms part of the Oriental course it is invariably taught as an offshoot of Sanskrit. But ten years have elapsed since the French translation of Minayeff's Pali grammar and Kuhn's excellent 'Beiträge zur Pali-Grammatik' were published, and during this period so many important Pali texts have become accessible—we need only advert to the Jātaka book, the 'Vinayapitaka,' the 'Milindapañha,' and the publications of the Pali Text Society—that a new grammar, in which the results of the grammatical and etymological study of that mass of fresh texts should be incorporated, has been an urgent desideratum. Dr. Ed. Müller, favourably known as the author of a work on the Prakrit of Jaina literature, and more recently by his decipherment of the ancient inscriptions of Ceylon, has supplied this need in a scholarly and trustworthy manner. The first half of his Pali grammar treats mainly of the morphology of the language. This is the most elaborate and the most valuable part of the book, in which the peculiar forms Pali words assume in their descent from their Sanskrit prototypes are analyzed and explained. In the case of anomalous or difficult forms the various opinions which have been held concerning their origin are briefly discussed, and not seldom analogies in the Sanskrit of the Northern Buddhists or in modern Indian languages are called to aid. An alphabetical index of all the Pali words thus explained would have greatly added to the usefulness of the book. A few pages of text, with English translation and full analysis, are given at the end—a most commendable practice in brief grammars, in which little or no space is left for a chapter on syntax. We trust this excellent little manual will bring many fresh students into a field of research in which the labourers are still too few as compared to the vast extent of ground remaining to be broken.

To any one in search of information in a compendious form on the languages of Africa, we can recommend a small volume by M. L. de Milloué, the indefatigable director of the Musée Guimet at Lyons, which bears the title *Les Langues de l'Afrique*, "par Robert Cust, traduit de l'Anglais" (Paris, Leroux). The book is mainly based on an article by Mr. Cust in the January number of the *Calcutta Review* for 1882, which was written while his 'Sketch of the Modern Languages of Africa' (2 vols., Trübner & Co., 1883) was passing through the press, with such shorter or longer passages from the larger work as appeared to the translator suitable for insertion. As the volume has thus the character of a compilation, however able and useful, and not of a continuous translation of one single book, the public might fairly have expected a few words of explanation, which M. de Milloué, however, has failed to vouchsafe.

We have received, by the kindness of Mr. Rutherford, the head master of Westminster

School, a little book entitled, or headed, *Lex Rex*—a good rhyme, but an inferior concord, for which not Mr. Rutherford, but one of his forbears, is responsible. The book itself is "a short digest of the principal relations between Latin, Greek, and Anglo-Saxon sounds," drawn up for use in Westminster School. It exhibits in tables a collection of words showing the regular variations of cognate roots in the three languages, with modern English added. The first part, which deals with initial and medial consonants, is not specially remarkable, save for its insistence on the philological importance of accents, and for a few very striking comparisons, such as *Telχ-ives* with *diveorg*, *dwarf*, and *salt-us* with *sward* (but cf. *sord-es* and *sward*). The latter part of the book, which treats of the vowels, is new to English philological literature, and is of the utmost value in etymology. We have been too long accustomed, in comparing Aryan languages together, to treat the vowels as practically unimportant constituents of words. This vicious habit has been for some years exploded among continental philologists, but it would be absurd to expect persons so comfortably off as the Fellows of our colleges to know what is going on abroad, or, if they know it, to promulgate it in a little textbook. It was left, of course, for a hard-headed schoolmaster to work out in his vacations the relations between Greek and Anglo-Saxon vowels, and to let us have the rules, and the examples in which they are discerned, together in a handy form. The merit of this concluding part of 'Lex Rex' is enhanced by the fact that it does not contain a single doubtful identification, except that of *βοῦπος*, *frau-s*, *deor*, and *deer*, which is revolting in spite of all that may be said for it. It is a thousand pities that this little manual bears no publisher's name, and that the price placed on it (five shillings) is disproportionate to its size.

MR. FINN'S *Persian for Travellers* (Trübner & Co.) is portable and convenient in form, and will doubtless be found useful to the many; but it is open to criticism in detail, and its principle of transliteration is inconsistently maintained. The compiler says: "No learned attempt has been made to phoneticize the words, or always to represent the same Persian by the same English letters; each word has been written down as seems to be necessary for any Englishman to be able to pronounce it intelligibly to Persian ears at first sight and without hesitation." Also: "Where an *a* has to be pronounced long, or broadly, I have marked it with the sign we used at school in dealing with Latin, and have avoided French accents." But he perplexes in practice, as one instance will suffice to show. The word "brisk," taken at random, is translated, in the Roman character, "juld" and "chust o chabook." Now the *u* in "juld" really represents the *u* in "fun," whereas the *u* in "chust" is the *u* in "puss"; and the *a* in "chabook," being pronounced like the *a* in "mast," should have been, as it has not been, accented.

THE Cymmrodorion Society gives signs of vigorous existence. We have before us the Society's recent publications, consisting of the first part of the eighth volume of its *Journal* and the fourth instalment of Thos. Stephens's edition of the 'Gododin.' The latter is a serious work, and will be found invaluable on account of the numerous references the late Mr. Stephens had collected to elucidate this most difficult of Welsh poems. The *Journal* contains some interesting things in the department of folk-lore; but the philological element in this number is weak, though it is represented by a longish article, entitled 'A Comparison of some Sanskrit and Celtic Words.' The author has his own rules of Celtic phonology, or else he has never studied what has been written on the subject—we do not know which; but we are pretty sure that he would not find a large following among Celtic scholars when he connects, for instance, the Welsh word *hud*, illusion, with the Sanskrit *kṛta*, fraud, illusion, trickery.

Here he assumes Welsh *h* to stand for Sanskrit *h*; elsewhere he makes Welsh *s* the etymological equivalent of Sanskrit *ç* and of vowel-flanked *s*. From the way he brings together Sanskrit "*chiti* (*chitita*), a layer of wood, a faggot," and Welsh "*cedys*, faggots," he would seem to suppose the *s* of the Welsh word can be the representative of the *s* in the Sanskrit one. It will be news to Celtic scholars that Welsh still retains the *s* of the nominative case. Had it not been for the great names the writer invokes, one would have said he had written before Bopp was born. We cannot follow him in details any better; and we should like, for instance, to know where the Welsh word "*han*, produced," is to be found except in Dr. Pughe's dictionary. Prof. Zimmer has connected the *Verflachung* of Celtic studies with the name of a French Celtist; we wonder what he would say if he happened to come across the article we refer to.

Geschichte der Griechischen Lyrik nach den Quellen. Dargestellt von Dr. Hans Flach. (Tübingen, Fues.)—The development of elegiac, iambic, and lyric poetry occupies almost the whole field of the history of Greek literature from the Homeric age to the rise of the Attic drama. This is manifest when we reflect that the Cyclic poets, of whom very little is known, worked up old materials in an old metre, while the extant didactic and religious poems in hexameter verse are altogether of small volume, and of their authors little is known. In short, the German term "*Lyrik*," leaving the lyrical portions of the drama out of the question, includes all that is progressive in the poetic art of the Hellenes, all the various adaptations of rhythmic utterance to the manifold needs of highly emotional life. There is, therefore, ample justification for treating this department of Greek literature by itself, and Prof. Flach has done good service to philology by his exhaustive and systematic presentment of the available information on the subject. The value of his work is increased by the copious references to his authorities. The dimensions of the work are swelled to some seven hundred pages by sundry passages of purely speculative discussion, which might well have been omitted or relegated to the notes. For instance, to give two alternative explanations of the historical background of the myth of Arion and the dolphin hardly comes within the province of an historian of literature. Another superfluity is an occasional deviation into the fine writing of your literary essayist, a style to be emphatically condemned. For instance, a severe judgment is passed on the poetry of Simonides (of Keos), and we are asked: "Wo vernehmen wir bei Simonides das Rossewiehern und hören die Kriegstrompeten, welche durch die Lieder des Alkaios schmettern?" We can only ask in turn whether some theosophist has furnished Dr. Flach with complete editions of the works of these two Greek poets. For the acoustic effects ascribed to the songs of Alkaios are certainly not conveyed to the Philistine ear by the fragments hitherto published, in which the ears of most people detect the gurgling of wine rather than neighings and trumpet blasts. It would be as well to acknowledge at once that next to nothing is known at first hand of the literary merits of any Greek lyrical odes except those of Pindar, which Dr. Flach lets alone as sufficiently discussed by others. It must be owned that British writers on the same subject have erred far more than Dr. Flach in the particulars we have noticed. He is comparatively "ohne modernen Schwindel." Occasional flights into the region of the unsubstantial will not prevent us accepting the Tübingen professor as a safe guide over the solid ground of collected records, while his judgment, when employed upon sufficient material, is sound enough. It is unfortunate that he published just too soon to be able to compare with his own views those of the second volume of Th. Bergk's '*History of Greek Literature*.' We decidedly prefer the

method and matter of Dr. Flach's treatise, which will undoubtedly be recognized as the standard work on the subject and ought at once to be translated into English by a competent scholar.

OUR LIBRARY TABLE.

MESSRS. GEORGE BELL & SON send us a translation of M. Champfleury's pleasant volume *The Cat*, with some supplementary notes of an amusing character by Mrs. Cashel Hoey and the clever illustrations of the French edition. Mrs. Hoey should have noted that M. Champfleury is wholly wrong about the cat of the Greeks and Romans, which Prof. Rolleston has proved was the white-breasted marten—a fact which accounts for the extreme voracity attributed to it. M. Champfleury says Theocritus is the only ancient writer who mentions the cat before the days of the Lower Empire, which simply shows the clever Frenchman has never read Aristophanes or looked into Aristotle. In spite, however, of its lack of research, this sprightly book is sure to be popular with lovers of cats.

MESSRS. BELL & SON are making constant additions of an eminently acceptable character to Bohn's libraries. The latest is a convenient edition of *Walton's Lives*, which appears in the "Illustrated Library." It is mainly Major's edition, and is well suited for general use. Dowling's memoir of Walton has been revised by Mr. A. H. Bullen, who has added some good notes. The notes to the lives would have been the better of revision. It is rather late in the day to find Rapin quoted as an authority on English history (p. 45).

MESSRS. SOTHEY, WILKINSON & HODGE have followed the example they set in the Hamilton sale, and issued with wonderful promptitude (for the sale only took place last month) a large-paper edition of the *Catalogue of the Syson Park Library*, with the names of the purchasers. The auction will remain memorable for the extravagant prices given.

We have on our table *Proportional Representation and How to Apply It*, by a Scotch Liberal (Edinburgh, Black);—*The Abolition of the Presidency*, by H. C. Lockwood (New York, Worthington);—*History of the Relations of the Government with the Hill Tribes on the North-East Frontier of Bengal*, by A. Mackenzie (Calcutta, Home Department Press);—*A Text-Book of Deductive Logic*, by P. K. Ray (Thacker);—*The Development Theory*, by J. V. Bergen (Boston, U.S., Lee & Shepard);—*Creation*, by A. Guyot (Edinburgh, Clark);—*Farms and Farming*, by G. Nevile (Longmans);—*Sporting Firearms for Bush and Jungle*, by Capt. F. R. Burgess (Allen & Co.);—*Free Thought and True Thought*, by F. R. Statham (Kegan Paul);—*The Life and Speeches of Lord Randolph Henry Spencer Churchill*, edited by Frank Banfield (Maxwell);—*Indian and Colonial Manual and Diary for 1885* (Wheeler);—*Proceedings and Transactions of the Royal Society of Canada, 1882 and 1883* (Montreal, Dawson);—*The Electrician*, Vols. XII. and XIII. ('Electrician' Office);—*Meg's Mistake*, by Mrs. R. O'Reilly (Hodder & Stoughton);—*Warner's Chase*, by Miss Annie Swan (Blackie);—*More Old Wives' Fables*, by E. Laboulaye (Routledge);—*Silver Chimes*, by Mrs. E. Marshall (Nisbet);—*Estrella; or, Who is my Neighbour?* by Lady Hope (Shaw);—*On the Borderland*, by H. A. Keyser (Putnam);—and *Poems of Feeling*, by A. W. Buchan (Glasgow, Murray).

LIST OF NEW BOOKS.

ENGLISH.

Theology.

- Allen's (A. V. G.) *Continuity of Christian Thought*, 5/ cl.
Bigger's (S. L. L.) *Elijah, the Prophet of Fire*, cr. 8vo. 2/6 cl.
Lillington's (Rev. F. A. C.) *Spiritual Life*, 12mo. 2/ cl.
Spurrell's (H.) *Translation of the Old Testament Scriptures from the Original Hebrew*, 8vo. 10/6 cl.
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Poetry.

- Sharp's (W.) *Euphrosia, or the Test of Love, a Poem*, 6/ cl.

Philosophy.

- Godwin's (J. H.) *Active Principles and Elements of Moral Sciences*, cr. 8vo. 4/6 cl.

History and Biography.

- Beynen (L. R. K.) *Story of the Life and Aspirations of, by C. Boissvain, translated by M. M.*, cr. 8vo. 5/ cl.
De Beaumont (Chevalier D'Eon), *Strange Career of*, by Capt. J. B. Telfer, 8vo. 12/ cl.
Emerson (Ralph Waldo), by O. W. Holmes, cr. 8vo. 6/ cl.
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Rossetti's (W. M.) *Lives of Famous Poets*, cr. 8vo. 3/6 cl.

Geography and Travel.

- Newman's (H. S.) *What I saw in India*, imp. 16mo. 4/ cl.

Philology.

- Bourdache's (H.) *Grammaire des Examens*, 8vo. 2/6 cl.
Ciceronis *Academica*, the Text revised and explained by J. S. Reid, 8vo. 15/ cl.
Herodotus, Oxford Text, Books 5 and 6, *Literal Translation by a First-Class Man of Balliol*, cr. 8vo. 7/6 cl.; Books 7 and 8, cr. 8vo. 8/ cl.
Plauti *Mostellaria*, with Notes by E. A. Sonnenschein, 12mo. 5/ cl.
Sophocles, Ajax, Oxford Text, *Literal Translation by a First-Class Man of Balliol*, cr. 8vo. 3/6 cl.
Sykes's (G. F. H.) *The Woodford French Book*, 12mo. 2/ cl.
Thompson's (P. E.) *Elementary Greek Syntax*, cr. 8vo. 2/ cl.

Science.

- Argyll's (Duke of) *Geology and the Deluge*, 8vo. 2/6 cl.
Barrett's (A. W.) *Dental Surgery for General Practitioners*, 3/ Goodhart's (J. F.) *Student's Guide to Diseases of Children*, 12mo. 10/6 cl.
International *Encyclopedia of Surgery*, edited by J. Ashurst, Vol. 5, roy. 8vo. 3/16 cl.
Milne's (Rev. J. J.) *Weekly Problem Papers with Notes for Students preparing for Mathematical Scholarships*, 4/6 cl.
Reeves's (H. A.) *Bodily Deformities and their Treatment*, 4/6 cl.
Richardson's (B. W.) *The Apelepiad, a Book of Original Research, in Science, of Medicine*, Vol. 1, 12/6 cl.

General Literature.

- Barker's (E.) *Gräb. cr. 8vo. 7/6 cl.*
Cabinet *Birthday Book of Quotations and Proverbs*, with Illustrations of Natural Grasses, 4to. 6/ cl.
Daal's (M.) *Anna, the Professor's Daughter*, translated from the Dutch by Col. C. Mueller, cr. 8vo. 6/ cl.
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FOREIGN.

History.

- Vivenot (A. v.) *Quellen zur Geschichte der Deutschen Kaiserpolitik Oesterreichs, 1790-1801*, Vol. 4, 12m.

Geography and Travel.

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Philology.

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Schäffer (J.) *Die Graecismen bei den Augusteischen Dichtern*, 1m. 60.
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General Literature.

- Wolff (J.) *Der Raubgraf*, 6m. 20.

MR. HENRY CHARLES COOTE, F.S.A.

ON Saturday last a few friends—Mr. H. S. Milman, Mr. Harold Dillon, Mr. Alfred White, Mr. Gomme, Mr. Ireland, Mr. Foster, and others—gathered round the grave of Mr. Henry Charles Coote at Kensal Green. To a large circle, however, the death of Mr. Coote creates a blank which cannot be filled up. He was stricken with paralysis some three years ago, and owed his partial recovery to the untiring devotion of his wife; yet his death, when it did come, seemed sudden. During this time his mental activity had been happily unimpaired, and though he could not take part in the antiquarian rambles in which he so delighted, though he could not visit his beloved Italy, he appreciated deeply the gatherings of his friends every Sunday afternoon, from whom he obtained the news of the outer world, and to whom he in turn conveyed some of his vast stores of learning. Possessed of a deep

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eneration for ancient Greek and Latin culture, acquainted with the languages, the countries, and many of the scholars of Europe, Mr. Coote added to his own charm of manner and kindness of heart a storehouse of wide-reaching knowledge, which he was never backward in imparting to others. He passed away on Sunday, January 4th, at the age of seventy years.

Mr. Coote was the youngest son of Charles Coote, LL.D., a celebrated proctor in the old days before the Court of Probate Act of 1857 threw open the practice of the proctors' court to the general body of the profession. He was admitted a proctor some time about 1840, and in 1857 was admitted a solicitor under the new order of things. He published some important legal works, which still remain admitted textbooks. In 1847 first appeared his 'Ecclesiastical Practice'; in 1857, 'Non-contentious Practice of the Probate Court,' a work which reached its ninth edition in 1884; and in 1860 was published his 'Admiralty Practice,' a second edition of which was published in 1868. But it was as an antiquary that Mr. Coote was best known to the world of letters. Some time about 1840 there appeared in the *Gentleman's Magazine*, under the initials H. C. C., some papers bearing the title 'A Neglected Fact in English History.' These papers were afterwards amplified, and in 1864 was published a small book under the same title. This volume, though promptly recognized in these columns as a work of considerable importance, did not attract very general notice until a few years later, and then Mr. Freeman, in *Macmillan's Magazine* of July, 1870, severely attacked its leading arguments. This was quite sufficient to set Mr. Coote to work again upon his old subject, and in 1878 appeared his larger historical work, 'The Romans of Britain,' which is the standard book upon the subject, and, as proved by Mr. Seebohm's recent researches, is greatly affecting English historical thought. During this time Mr. Coote was a frequent contributor to the *Transactions* of the Society of Antiquaries and of the London and Middlesex Archaeological Society. He published there his 'Cuisine Bourgeoise of Ancient Rome,' 'Centuriation of Roman Britain,' 'The Milites Stationarii considered in Relation to the Hundred and Tithing of England,' 'Ordinances of some Secular Guilds of London from 1354 to 1496,' 'The English Guilds of Knights and their Scen,' and other papers. Upon the formation of the Folk-lore Society in 1878, Mr. Coote was the first who joined Mr. Thoms, Mr. Ralston, and Mr. Solly, and he contributed subsequently some papers to its publications, and always took great interest in its work. Probably the last paper he ever wrote was one that will appear in the January quarterly part of the *Folk-lore Journal* for 1885. Mr. Coote occasionally contributed to these columns and also to *Notes and Queries*, where his familiar initials H. C. C. will be missed.

LUTHER'S PROVERBS.

CAN any one supply information as to the present owner of an autograph MS. of Luther's collection of proverbs, which was advertised for sale by a bookseller at Breslau in 1862, and subsequently purchased for one of their customers by Messrs. Deighton, Bell & Co., of Cambridge? The MS. consists of thirty-four pages in small octavo, on yellowish paper; each page has from fifteen to sixteen lines in red ink. Prof. Köstlin, of Halle, adverts to it in the second and third editions of his 'Martin Luther,' vol. ii. p. 673 f. The committee entrusted with the new edition of Luther's works are anxious to have access to that autograph copy, and will be greatly obliged for any communication on the subject addressed either to Prof. J. Köstlin, Halle, in Germany, or the Rev. Dr. Schoell, 3, Elsworth Terrace, Primrose Hill, N.W. R. ROSR.

THE NATIONAL ASSOCIATION OF JOURNALISTS.

Barnsley, Jan. 10, 1885.

As nothing can be done to enable the above Association to realize its objects until the annual meeting is held—nearly a year—the interval should be used for consideration whether the present means are adequate for such realization. The journalistic profession has been reminded that it is the only one without such an organization, and that it is desirable for the purpose of raising the status of the profession. One would suppose, then, that the Association would have been organized upon a basis similar to that of the medical and legal professions. Not so, however; it has been decided that nothing shall be done to raise the status of the profession by securing to its qualified members a proper rate of remuneration. The Association is thrown open to all reporters and all local correspondents. There are reporters whose only qualification is the ability to take shorthand notes; there are correspondents in villages who cannot write grammatically, or even spell correctly. So the promoters of the organization say, "How can we fix a minimum rate of remuneration?" How, I would ask them, have the medical and legal professions done it? How have the trades unions done it? Editors, qualified for the best positions in the profession, are offered by newspaper proprietors 80l. per year, and are sometimes obliged to accept that beggarly remuneration, because, unlike bricklayers, boilermakers, or even miners, they have no union behind them to support them in standing out for an adequate salary. If any one doubts the correctness of this statement, I shall be pleased to have the opportunity afforded me of proving it. This being the present condition of the profession, I asked the chairman of the recent meeting at which the Sheffield branch of the Association was constituted "what the Association could do for a journalist that he could not do for himself." I got no answer, but a reporter by my side reminded me that union is strength. True, but the value of the strength, and therefore of the union, depends upon the use made of it. THOMAS FROST.

THE 'GENEALOGIST.'

10, Pinborough Road, Jan. 12, 1885.

WOULD you permit me to contradict a rumour which has got into circulation, that this magazine has come to an untimely end with the completion of the first volume of the new series? So far from this being correct, I may state that the number for the January quarter, 1885, which was issued to subscribers on the 8th inst., contained more matter than any hitherto issued.

WALFORD D. SELEY,

Editor of the *Genealogist*.

'GREEK FOLK-SONGS.'

MISS GARNETT has been misled and misinformed or she would not have written the letter which appeared in your last week's number.

I have sent no "ultimatum" that she should pay "the sum of 12l. 1s. and become liable for a further and quite indefinite sum"; nor have I put the matter into my solicitor's hands, as she has been informed. But it may be of some service to her to know that her adviser put her case into his lawyer's hands as far back as October last, and that this "proposed action" really has "hung fire" from that time till now.

Had Miss Garnett managed her own affairs, or put them into reasonably responsible hands, she would have had no trouble concerning her book and its publication; she would also have known what is here stated as well as other transactions which it would have been well for her to have been acquainted with.

No good or useful end can be served by the publication of such letters as those which have appeared in your pages on this matter; I propose, therefore, taking no further notice of any communication that may be published concerning it in the future. ELLIOT STOCK.

NOTES FROM THE GREEK ISLANDS.

THE SUN.

THERE are many curious superstitions respecting the sun still extant in the Greek islands, which carry us back into the realms of mythology, for the islanders are naturally much given to the study of atmospheric phenomena, and put their own construction on what they see. *Βασιλεύει ὁ ἥλιος* is a common phrase at sunset. He has returned to his kingdom, and there rules and passes the night in a vast palace, where his mother is ready to receive him with forty loaves of bread; but if by chance these are not ready the sun becomes voracious, and eats his father, brother, sisters—nay, even his mother; and when he rises red of a morning the islanders will say, "He has been eating his mamma." He is, in short, to their imagination what he was to their forefathers, a giant like Hyperion, bloodthirsty whenever he looks red and tinges the clouds with gold.

The blending of the ancient theology with the new is most striking with regard to the sun; for a Greek islander it is the Virgin Mary who opens the gates of the East, performing thus the office of *Hos* or Dawn. Even in the metaphors of the Greek Church the same idea is embodied. In hymns the Virgin is described as *μήτηρ τοῦ ἡλίου Χριστοῦ*; *αὐγὴ μυστικὴς ἡμέρας*, &c.

The sun, again, is a pattern of perfect beauty. At a marriage feast, they tell me, in former years a sun would be painted on the bride's cheek; but this custom is abandoned now, though churches are still dedicated to the *Παναγία Ἰσοκάλη*, Virgin beautiful as the sun; and lots of fables tell of damsels who vaulted themselves as beautiful as the sun, and of the penalty which awaited them for such presumption.

Great terror is caused by an eclipse; the people come out with brass kettles and horrid instruments, which they beat to drive away the demons which are supposed to threaten the existence of the life-giving sun.

The similarity between the worship of St. Elias and the ancient ideas of sun worship on mountain tops has often been alluded to, for the resemblance of name—*Ἐλίας* and *Ἥλιος*—was too tempting in those days when Christianity was supplanting paganism not to suggest a comparison. But this may be carried further, for the attributes of the prophet Elias correspond to those of deities who in ancient times were connected with atmospheric phenomena. When it thunders the islanders say the prophet is driving in his chariot in pursuit of a dragon; he sends rain when he likes; he is, in fact, a reproduction of *ὄμβριος καὶ νέτιος Ζεὺς*. A curious old MS. is still preserved in the library of a monastery at Lesbos which illustrates this idea. It is in the form of a conversation between an illiterate man and a divine.

Q. Is it true that the prophet Elias is in the chariot of thunder and lightning?

A. Far from it; this is great folly, and only an idle report which men have set up out of their own ignorance, as also the story that Christ made sparrows out of clay before the Jews, and when he threw them into the air they flew away, and that he turned snow into flour. These are also false like the others, and such as the heretics unreasonably preach. For Elias has not gone up to heaven, nor does he sit in a chariot; but he has power to ask God for rain, so that in a time of drought he can give moisture to the earth.

The sun is all-seeing and all-penetrating. In a Greek song of to-day a mother sends a message to an absent daughter by the sun; it is but a repetition of the request of the dying Ajax to the heavenly body to tell his fate to his old father and his sorrowing spouse (*Soph., 'Ajax,' 845-51*).

SURVIVING CUSTOMS.

The survival of customs, words, and dress amongst the Greek islands of the Aegean Sea, the origin of which can be traced to remote

periods, goes far to disprove the Slavonic origin claimed by some writers for the modern Hellenes. The following are a few that came before my notice during a recent tour there:—

1. The use of the word ἀργαλέον for something difficult to do is very prevalent in the islands; for example, an instrument they have for getting shellfish up from the bottom of the sea is called an ἀργαλέον. It is an iron triangle let down into the sea with a net attached; this they drag along the bottom by means of a wheel worked in the boat by one man whilst another rows. This is naturally very laborious. Also the loom with which the women weave is called an ἀργαλέον. Cf. Homer, Od., vii. 24:—

ἀργαλέον, βασίλεια, διηνεκέως ἀγορεύσαι
κῆδεα.

2. The firstfruits of the harvest, namely, a few ears of corn, are plaited together so that the ears hang out and form a somewhat pretty pattern, and this is called the οὔλος ἀφιέρωτος. It is blessed in church, and thereby consecrated to the Virgin; then it is taken home, like the "corn dolls" in Ireland, and hung up in the house as a treasure. This corresponds exactly to the οὔλος or ἰούλος offered anciently to Demeter, whose place has now been supplied by the Virgin.

3. At a village in Samos some peasants at whose house we stopped by the way still maintain the custom of pouring out a libation before offering to drink. The wine is served in a gourd, and a σπονδή, as they still call it, is poured on the floor, as if to Zeus Ξένιος, before handing the vessel to the guest to drink from, and, as in ancient times, a wish is expressed for prosperity and so forth on either side before lifting the gourd to the lips. This σπονδή is still held sacred, and no money will be taken in return, as is usually the case in the East, though perhaps they will ask you to give a donation to the church if you insist on payment. These peasants regretted our departure, saying that they should like to have spread a τράπεζα (table) for us, after which they could have questioned us as to our movements, it being deemed inhospitable to do so before the stranger has eaten.

4. We passed a boy going to school one day, with his pen and pencil in a reed. We stopped him and asked him what he called it. "Α καλαμάριον," was the reply. In a work on Cyprus by M. Sakellariou he tells us that the peasants there use the *ferula*—the stalk of a sort of hemlock, hollow inside—for the same purpose that Prometheus did, namely, to keep fire inside, from some peculiar property it has for keeping a flame alight. This plant is called μαγκούτα generally in Greece. Only in Lesbos did I hear it spoken of by its old name, being called νάρθηκας, an easy transition from the mythical and classical νάρθηξ.

5. The oxhide shoes worn by the islanders point to a remote antiquity. The πέδιλα are still made as they were in the days of Homer, of undressed oxhide, with the hair left on inside. A flat piece is taken, and simply gathered with a string to form the shoe. They are considered excessively comfortable for long mountain journeys, and very easy to construct at the slightest notice. Cf. Homer, Od., xiv. 23:—

αὐτὸς δ' ἀμφὶ πόδεσσιν ἐοῖς ἀράρισκε πέδιλα
τάμνον δέρμα βόειον, ἐν χροῖς.

J. THEODORE BENT.

DR. P. CHR. ASBJÖRNSEN.

THIS great and genial Norseman, the author of the well-known 'Norwegian Folk and Fairy Tales,' died on the 6th inst. at his house in Christiania, after having been confined to his bed for a few days with inflammation of the lungs. He had for many years been suffering from a distressing malady, and his health has for some time past been declining, so the tidings of his death have not come quite unexpectedly upon his friends.

Asbjørnsen was born at Christiania on the 15th of January, 1812, and would thus in a few days have reached his seventy-third birthday. He entered the Christiania University in 1833, and took his degree in 1837, after which his studies were confined to medicine and natural history. He spent a good deal of his life in travels and scientific explorations and researches. From 1846 to 1853 he explored and dredged various parts of the Norwegian coast. On one of these expeditions he discovered, at a depth of 178 metres, a new star-fish, to which he gave the name of *Brisinga*, after the brooch of the goddess Freya, which Loke, according to the myth, had hidden away in the depths of the sea. In 1856–58 he went abroad to study forestry, and in 1860 he was appointed inspector of forests for the Thronhjelm district, a post he held up to 1864, when he was sent by the Norwegian Government to Holland, Germany, and Denmark to investigate the manufacture of turf in those countries. On his return he was appointed to an office connected with the promotion of the better manufacture of this valuable article of fuel for the Norwegian peasantry. He resigned this appointment in 1876, and has since enjoyed a Government pension.

Asbjørnsen had, however, when quite young, taken to putting down in writing the tales and stories he had heard in and out of the nursery. He soon met with a friend—the future poet and Bishop of Christiansand—who had a similar taste for collecting folk-lore, and in 1842 the two friends published in conjunction the first series of 'Norske Folkeeventyr' ('Norwegian Folk and Fairy Tales'). The public was at first somewhat startled at finding the vernacular of the country reproduced in a book; but the brilliant style of the authors and its national ring soon captivated the readers and established the reputation of the authors. Before the appearance of these tales none of the native authors had taken their inspiration from the life of the peasantry. Asbjørnsen opened the eyes of his countrymen to the treasures that were to be found among these simple and honest people and in their quaint and ancient folk-lore. Since that time the national element has gradually become predominant in the literature, the art, and the music of the country. These tales have, in fact, inaugurated a new era in Norwegian literature, and influenced greatly the new school of writers, with Bjørnson and Ibsen at its head, which has since risen to such eminence.

Asbjørnsen had frequent opportunities of traversing the country and mixing with the peasantry, and was constantly in search of tales and legends. In 1845 he published the first series of his 'Huldreeventyr'—stories about the Huldre, the fairy of the Norwegian woods, intermixed with bright and glowing descriptions of the grand beauty of the scenery of his country, and of the characteristic life of the peasantry. Three years later appeared a second series of the 'Huldreeventyr,' and in 1871 a second volume of the 'Folkeeventyr' was published. These were, however, all from the pen of Asbjørnsen alone, his friend Moe having retired from their literary partnership, and settled down as a country parson. The 'Folkeeventyr' and 'Huldreeventyr' are now classics in Norwegian literature, and their reputation has also reached to other countries, since they have been translated into most of the European languages. English readers have been made acquainted with them through the translations of Sir G. Webbe Dasent and Mr. H. L. Brækstad. Asbjørnsen was a constant contributor to the periodical press, and has also written several scientific and practical books, such as a 'Natural History for Schools,' 'The Littoral Fauna of the Christianiafjord,' 'On Woods and Forestry in Norway,' 'Sensible Cookery,' 'Turf and Turf Manufacture,' and a great number of pamphlets on various subjects. He was an honorary member of many scientific societies abroad and at home.

Norway has in Asbjørnsen lost one of her

most celebrated sons; but his memory will ever be honoured and preserved by his countrymen.

H. L. B.

Literary Gossip.

WE are enabled to state that a popular edition of Her Majesty's recent work, 'More Leaves from the Journal of a Life in the Highlands,' is in the press, and will be ready for publication in the course of a few weeks. The new edition will contain all the woodcut illustrations which appeared in the original edition, together with wood engravings of the portraits, and will be uniform with the popular edition of the Queen's previous work, 'Leaves from the Journal of our Life in the Highlands.'

THE eighteenth volume of the new edition of the 'Encyclopædia Britannica' is to be published next month. It opens with the article "Ornithology" of Prof. A. Newton, and among the other scientific articles are "Oyster," by Mr. J. T. Cunningham; "Pacific Ocean," by Mr. J. Murray; "Parasitism," treated under the three heads animal, vegetable, and medical, by Mr. P. Geddes, Mr. Milne Murray, and Dr. C. Creighton; "Pathology," by Dr. Creighton; "Photography," by Capt. Abney; and "Phrenology," by Prof. Macalister. Among the literary articles are "Pascal," by Mr. Saintsbury and Prof. Chrystal, and "Petrarch," by Mr. J. A. Symonds. "Palaography" falls to Mr. Maunde Thompson; Prof. W. Wallace writes on "Pessimism," Mr. H. Jackson on "Parmenides," Sir Erskine May on "Parliament"; "Peerage" is handled by Prof. Freeman, and "Perfumery" by Mr. Piesse; while "Philology" is dealt with by Prof. Whitney, of Yale, and Prof. E. Sievers, of Tübingen. Mr. W. M. Ramsay writes on Phrygia, Mr. Clements Markham on Peru, while Persia occupies five contributors, Prof. Nöldeke, Prof. von Gutschmid, Sir F. Goldsmid, Prof. K. Geldner, and Prof. Ethé. The Oxus is the subject of an article by General Walker. There are over five hundred and fifty articles in all.

SOME correspondence has lately passed between Mr. Seymour Haden and Lord Brabourne, the editor of Jane Austen's letters, which does equal credit to both. Mr. Haden writes to Lord Brabourne to complain that, "in his character of commentator on Jane Austen's text," he has described his (Mr. Haden's) father in terms "unsuited to a person who, both as an author and a practitioner, had acquired a considerable reputation, and which could not be otherwise than displeasing to a son who had every reason to revere his memory." The terms used were certainly such as Mr. Seymour Haden might fairly take exception to. To this Lord Brabourne replies, regretting the expressions, which he explains were used out of ignorance, and which, "if the book should reach a second edition," he promises to correct. This is as it should be. It is, indeed, to be regretted that all misunderstandings of this kind are not settled in the same simple and courteous fashion.

THE Right Hon. W. E. Forster, M.P., will preside at the festival of the News-vendors' Society, to be held shortly after the meeting of Parliament.

MESSRS. MACMILLAN & Co. have in preparation a series of short biographies of English statesmen, not designed to be a complete roll of famous statesmen, but to present in historic order the lives and work of those leading actors in our affairs who by their direct influence have left an abiding mark on the policy, the institutions, and the position of Great Britain among states. The subjects will be William the Conqueror, Henry II., Edward I., Wolsey, Elizabeth, Oliver Cromwell, William III., Walpole, Chatham, Pitt, and Peel. Among the writers will be Mr. E. A. Freeman, Prof. F. Pollock, Mr. J. C. Morison, Prof. M. Creighton, the Dean of St. Paul's, Mr. Frederic Harrison, Mr. H. D. Traill, Mr. Leslie Stephen, and Mr. John Morley. The list of subjects is the result of careful selection. The great movements of national history are made to follow one another in a connected course, and the series is intended to form a continuous narrative of the growth of English freedom, order, and power.

MR. W. HARRIS is writing 'A History of the Radical Party in Parliament,' which traces the growth of Radical opinions in the English Parliament during the last hundred years. It records the gradual formation of a Radical party, and the services rendered through the party to the nation by its most distinguished members, such as Fox, Burdett, Durham, Hume, and Cobden. It contains accounts of the parliamentary struggles over reform, retrenchment, free trade, national education, and other great questions of civil and religious liberty; and considerations of the theories of parliamentary government, political progress, and the evolution of parties.

MR. ALEXANDER DEL MAR, formerly director of the Bureau of Statistics of the United States, and author of a 'History of the Precious Metals' (George Bell & Sons, 8vo., 1880), has completed a 'History of Money,' from the earliest times to the Middle Ages, upon which he has been occupied for nearly twenty years. Messrs. Bell & Sons are the publishers.

MR. WILLIAM GEORGE BLACK is engaged upon a work which he will entitle 'Man and Thought.' Following up some of the arguments suggested in his 'Folk-Medicine,' Mr. Black will deal with the development of thought as shown by the growth of colour sense, the rise and progress of folk-medicine, the origin and theory of sacrifice, &c. A final chapter will attempt to grapple with what we know of primitive religion.

MR. W. ALDIS WRIGHT is engaged on a new edition of 'The Cambridge Shakespeare,' it is said. Mr. Wright is also going to add to the admirable series of school editions of single plays which he has edited for the Clarendon Press.

DR. ALEXANDER SCHMIDT'S 'Shakespeare Lexicon,' of which a large edition was printed in 1874, is out of print, and copies are already fetching an advanced price. The author is preparing a new edition, but it will take some years to print the two volumes of 1,450 pages, double columns, in imperial octavo.

A CONFERENCE of elementary teachers, international in its character, has been summoned to meet at Havre. This is the

first conference of the kind which has been organized in France, and it is expected that the Government will make a grant in aid of the expenses.

THE second part of Mr. Bird's compilation on 'Modern Chess' is now nearly ready for publication. The author has so far modified his original idea that he intends to complete the work in three parts, instead of giving ten monthly instalments; and the whole will then be published in a volume by Mr. Wade, of Tavistock Street.

MESSRS. HURST & BLACKETT will shortly publish two new novels—'In and Out of Fashion,' by Mr. R. Davis Perry, and 'Lester's Secret,' by Miss M. Cecil Hay, author of 'Old Myddelton's Money,' &c.

MESSRS. CHATTO & WINDUS will publish early next month Mr. Hall Caine's 'Shadow of a Crime.' The novel turns on that remarkable piece of criminal law the *peine forte et dure*. The scene is Cumberland, and the story, which is now running in a newspaper, introduces some eerie Cumbrian folklore.

THE forthcoming 'Memoir and Correspondence of General James Stuart Fraser,' by his son Col. Hastings Fraser, contains numerous original letters from three Governors-General, Lord Hardinge, Lord Ellenborough, and Lord Dalhousie; from Lord Elphinstone; from Sir Walter Scott, who was a connexion of General Fraser; from the Rajah of Mysore; and from the late Sir Salar Jung. General Fraser was for fifteen years Resident at Hyderabad, and light is said to be thrown by the work on the relations of our Government with the Nizam and on the progress of administrative reform in the Hyderabad territories.

THE original autographs of the love letters addressed by John Keats to Miss Fanny Brawne in the years 1819-20 will be sold by Messrs. Sotheby, Wilkinson & Hodge the first week in March, together with six unpublished autograph letters of Charles Lamb.

THE REV. A. H. DRYSDALE, M.A., of Morpeth, has undertaken to write the history of Presbyterianism in England. The work will not be ready for a considerable period. Mr. Drysdale read a paper, which has since been published, on the 'Historic Continuity of Presbyterianism in Northumberland' at a Presbyterian conference recently held at Alnwick.

TRINITY COLLEGE, Dublin, is about to start a new paper with the title *The Dublin University Review*. The first number will appear on February 1st, and the issue will be bi-monthly, except during the long vacation. The paper will contain literary articles as well as university news of every description, and will be owned by a limited liability company.

THE Monthly List of Parliamentary Papers for December, 1884, comprises 5 House of Lords Papers, 22 House of Commons Reports and Papers, 6 House of Commons Bills, and 34 Papers by Command. The most important paper under the first head is the Report from the Select Committee on Harbours, with plans. The Return relative to Tramways to June 30th, 1884; the Reports made to the President of the Local Government Board by Mr. John T. Harrison, M.Inst.C.E., on Sources of Water

Supply for the Metropolis; and the Correspondence on Lighthouse Illuminants, are the most interesting House of Commons Papers. Among the Bills is one to confer certain Powers on the Metropolitan Board of Works with respect to Applications to Parliament and Legal Proceedings relating to Supply of Water in the Metropolis. And among the Papers by Command will be found the Thirteenth Annual Report of the Local Government Board, and the Instructions to the Boundary Commissioners for the Redistribution of Seats Bill.

MR. FISHER UNWIN is about to publish an essay on the art of war in the Middle Ages which obtained the Lothian Prize at Oxford last year. The author is Mr. C. W. C. Oman, B.A., Fellow of All Souls' College.

MR. GEORGE RAE, of the North and South Wales Bank, has written a treatise entitled 'The Country Banker: his Clients, Cares, and Work,' which will embody the experience of forty years. Mr. Rae is known to lovers of art by his collection of pictures (*Athen.* Nos. 2501-2), especially by his Rossettis, which were shown at Burlington House two years ago. Mr. Murray is to publish the book.

"F. G." writes:—

"When I wrote my short account of the interview between Johnson and Mary Wollstonecraft, I had entirely forgotten that I ever mentioned the incident to Mr. Napier. It certainly was very far from my intention to cast any reflection on one to whom every lover of Johnson owes so much. I regret that my admiration for Mary Wollstonecraft's character is not shared by Mr. Napier, but when opinions differ widely, I think that it is better to be silent."

MR. GOMME has written for the first quarterly part of the *Folk-lore Journal* a paper 'On the Science of Folk-lore,' in which he seeks to establish the value of the study, when utilized in its fullest sense and comprehension, and to classify some of its leading features. There will be also a paper by the late Mr. Coote 'On the Robin Hood Epos' and a further instalment of Dr. Morris's 'Indian Folk-Tales.'

THE next number of the *Antiquary* will contain an article by Mr. Wheatley 'On Essex and his London House'; by Mr. J. J. Foster, 'On the Birthplace of John Locke'; and an article 'On the Insecurity of English Coasts in Ancient Times.'

THE Incorporated Society of Authors propose to send a deputation to the Prime Minister to urge the codification of the copyright Acts, which are fourteen in number. Several of the chief publishers, not of books only, but also of prints and music, will be asked to join.

THE death is announced of M. F. Baudry, of the Mazarin Library.

A PAMPHLET by Madame E. Coulombe is announced for immediate publication by Mr. Elliot Stock. This lady was associated with Madame Blavatsky for some years, and in this brochure tells what she heard and saw of Madame Blavatsky and the Theosophists with whom she came in contact in India and elsewhere.

MISS VAN CAMPEN requests us to correct a mistake in her article on Dutch literature (*Athen.* No. 2983), which seems, from the number of letters we have received, to have caused no small stir in Holland. She spoke

of Prof. Fruin, of Leyden, as dead, it being his brother, a professor of law at Utrecht, who died last October.

SCIENCE

ELEMENTARY TEXT-BOOKS.

Agricultural Surveying: a Practical Treatise. By John Scott. (Crosby Lockwood & Co.)—*'Agricultural Surveying'* forms a sound and useful introduction to the duties of the land surveyor. It treats of the different methods of land surveying by the chain; of the instruments used for that purpose; of the mode of noting the field measurements; and of plotting and calculation of areas. Chapters follow on surveying by the theodolite and on levelling. The system on which the public lands of the United States are laid out and surveyed is explained, and a chapter is given to the division and laying out of land. Such tables as the author has regarded as indispensable are also given, forming a little book which would be a godsend to any one unexpectedly called on to perform the work of survey. In future editions it will be well to remove certain blemishes from a useful book. Thus, on p. 19, the scales of 1 and of 2 inches to a mile are said to be in the proportions of 1:31,880 and 1:63,300, whereas they ought to be 1:31,680 and 1:63,360; and the parish plan scale is not 25,344 inches, but 25,344 inches to a mile. On the following page a table is given for reducing or enlarging plans by the eidograph, without any description of the instrument or explanation as to the use of the table. The drawings of the theodolite and of the dumpy level show the old arrangement of parallel plates adjusted by four screws, whereas the introduction of three screws instead of four is an improvement of no little value. The paragraph, p. 73, "another form of rod is now much used," referring to "a simple rod without a sliding vane," seems to have come in from some old work on surveying, as it gives no account of the former use of the vane. The rod intended differs from those figured chiefly in the fact that the connexion between the halves is made by a pair of brass clamps and screws instead of by the use of hollow rods sliding within one another. There are far more legible divisions of the rod now attainable than those figured on p. 72. But the great blot on the book is the paragraph on p. 86 as to barometric levelling, in which the different phenomena measured by the barometer, the pendulum, and the thermometer are inextricably tangled together. Mr. Scott says: "A change of gravity could not be indicated by an instrument of the first form [a mercurial barometer], but would by one of the second form [an aneroid]. It is an instrument of great simplicity and portability, and depends on the known relations between the variations in the atmospheric pressure and the corresponding changes in the boiling-point of water." It would be difficult to compress more errors into fewer words. "A change of gravity" never occurs in the same spot; and the fact that the barometric column is unstable, varying by more than 10 per cent. in height, shows that the pressure of the atmosphere is influenced by other causes than terrestrial gravity alone. Owing to the oblate form of the earth, terrestrial gravity is differently appreciable at the equator and at the pole, as is shown by the difference in the length of the second pendulum, which is 39.027 inches at the equator, and 39.197 inches at the pole. Theoretically there is a loss of the gravitating tendency as a hill is ascended, but it is evident that the change is too small to be often appreciable. The mercurial barometer is a simple balance, weighing the pressure of the atmosphere at the moment against that of the mercurial column, both under the same conditions as to gravity. By the substitution of a spring of any kind, as in the case of

the aneroid, we merely make use of another form of balance. It is true that water boils at a lower temperature under a lighter atmospheric pressure, and for this reason the temperature at which water boils, ascertained by a thermometer, is sometimes taken as a rough method of ascertaining altitudes. But this has nothing to do with the aneroid. It is remarkable how little attention has been given by scientific men to the solution of the question, Why does barometric pressure vary to so great an extent where and whilst the attraction of gravity is immutable?

Hygiene. By Thomas London. (Chambers.)—Anything that contributes to our knowledge of food, diet, and cooking is well worthy of perusal, but it is doubtful whether the work before us is practical. It is really so difficult to carry out strictly in these busy days the rules for the preparation of food, the taking of proper exercise, and the securing of proper air and ventilation, that it is a question whether such books do not produce more mental discomfort than practical good. So far as it goes the work is good, and the author has evidently taken great pains with it.

ASTRONOMICAL NOTES.

ENCKE's comet was observed by M. Trépied at Algiers on the evening of the 2nd inst., and by Dr. Schur at Strasbourg on that of the 3rd. It was very faint, and is described by Dr. Schur as presenting the appearance of a nebula without any nucleus. It is in the constellation Pisces, but is hardly likely to be visible with an ordinary telescope until next month. That M. Tempel succeeded (as we have already mentioned) in seeing it at Florence so long ago as December 13th is one amongst many proofs of the great transparency of an Italian atmosphere.

Mr. Latimer Clark has sent us his *Transit Tables* for 1885, similar to those which have now been published several years in succession, and very handy for easily finding by observation the correct time with the aid of a small transit instrument such as is described in Mr. Clark's little volume on the subject published in 1882.

As the comet (α , 1884) which was observed in Australia in January last year passed its perihelion in December, 1883, before its discovery, only two comets belong, in numerical order, to 1884. The first of these, Barnard's, was discovered at Nashville, Tennessee, on the 16th of July, and passed its perihelion on the 16th of August; the second, or Comet II. 1884, known as Wolf's, was discovered at Heidelberg on the 17th of September, and was in perihelion on the 18th of November. Both these comets have been computed to be moving in elliptic orbits, the period of the former being about six, and of the latter about six and a half years in length; but neither of them appears to have been seen before the apparition of last year.

SOCIETIES.

ROYAL.—Jan. 8.—The Treasurer in the chair.—Dr. M. Watson was admitted into the Society.—The following papers were read: 'Experimental Researches in Magnetism,' by Prof. Ewing.—'On certain Definite Integrals,' No. 12, by Mr. W. H. L. Russell.—'The Force Function in Crystals,' by Dr. A. Einhorn.—'On some Applications of Dynamical Principles to Physical Phenomena,' by Mr. J. J. Thomson.—'On a New Constituent of the Blood and its Physiological Import,' by Mr. L. C. Woodridge.—and 'On the Marsupial Ovary, the Mammary Pouch, and the Male Milk Glands of *Echidna hystricis*,' by Mr. W. Haacke.

ASTRONOMICAL.—Jan. 9.—Mr. E. Dunkin, President, in the chair.—The following gentlemen were elected Fellows: Capt. B. Thomson, Lieut. W. St. L. C. Quetta, Rev. A. Henderson, Rev. G. W. James, Prof. K. D. Nacagawala, Messrs. L. Clark, W. Goodacre, G. Hamilton, W. J. Ibbetson, A. Mukhopadhyay, T. C. Porter, H. H. Turner, and J. Wigglesworth.—The President announced that the gold medal of the Society had been awarded to Dr. Huggins for his observations of the motions of stars in the line of sight, and for his photographs of the spectra of stars.—Dr. E. J. Spitta read a note on an observation of

Saturn made on November 23rd, 1884, with a reflecting telescope of ten inches aperture. He thought that he saw an ill-defined point of light which appeared like a small star seen through the inner edge of the craze ring, but he afterwards found there was no star greater than one of the eleventh magnitude which could at the time have been occulted by Saturn and its rings.—Mr. Stone read a paper entitled 'On Screw Wear as affecting the North Polar Distances of the Cape Catalogue.' The paper was principally in answer to criticisms contained in a recent communication of Mr. Gill to the *Monthly Notices*.—Mr. Knobel read a note 'On the Descriptions of Two Stars in Ptolemy's Catalogue.' The first edition of the 'Almagest,' which was printed in Venice in the year 1515, describes the eighth star in Scorpio as "tendens ad rapinam"—a phrase which would appear to have some astrological meaning. On referring to several manuscripts of the 'Almagest' Mr. Knobel found that there were five different renderings of the word describing the star. Three of them had no equivalent in modern Arabic. The fourth, El Harad, meant sallowness or pallor, and is derived from a word which means wax-like or of the colour of white wax. The fifth, El Hurah, means fierce or fiery. The original epithet, therefore, seems to have no astrological meaning, but only to refer to the colour of the star.—Col. Tupman read a paper by Mr. Downing 'On the Periodic Time of a Centauri.' According to a recent estimate published in the *Monthly Notices* the periodic time is given as eighty-six or eighty-seven years, but from a comparison of certain early observations made before Sir John Herschel's time Mr. Downing is inclined to think the periodic time is about sixty-seven years.—A paper by Mr. W. S. Franks was read on Prof. Pritchard's comparison of the light transmitted by reflecting and refracting telescopes. Mr. Franks pointed out that the refractor made use of by Prof. Pritchard has a focal length of 15.9 ft., while the two reflectors compared with it have a focal length of about 10 ft. This would make a considerable difference in the angle of the pencil of light falling on the eye-pieces, and would cause a difference in the loss of light due to reflection and absorption by the lenses of the eye-pieces.—Mr. Common thought that the reflective power of a film of newly deposited silver rapidly deteriorates. At first, when well polished, he was inclined to estimate the light reflected by the silver on a glass reflector as greater than the light transmitted by a refractor of equal aperture, but after a little while the reflective power becomes inferior to that of a speculum metal reflector in good condition, which alters very slowly.—Mr. Ranyard pointed out that a silver film, unless very thick, allows a great deal of light to pass through it; even with a thick film the light of the sun can be seen through the mirror. The thickness of the film, as well as the polish of the silver, is, therefore, an important item in estimating the amount of light reflected.

SOCIETY OF ANTIQUARIES.—Jan. 8.—Dr. E. Freshfield, V.P., in the chair.—This being an evening appointed for the ballot, no papers were read, but 150 very beautiful drawings of the Roman Wall, executed in sepia by Mr. J. P. Coates, were laid upon the table for exhibition by that gentleman.—At the close of the ballot the following gentlemen were declared to be elected: Rev. G. T. Harvey, Messrs. F. Brent, G. F. France, G. F. Bodley, and F. E. Sawyer.

BRITISH ARCHEOLOGICAL ASSOCIATION.—Jan. 7.—Mr. G. R. Wright in the chair.—Mr. C. Lynam sent a cast of the inscription on the cross at Carew, and drawings of another cross at Penally, visited during the Congress.—Mr. J. H. Whieldon sent further details of the Roman bridge at Collingham, which will be published in the next part of the *Journal*.—The Chairman referred to some seventeenth century carvings which were taken down from Goathurst Church, Somerset, and, although still in the building, are now for sale. The importance of retaining these in the church was urged by many speakers.—Mr. Loftus Brock referred to the collection of baluster shafts found in the walls of Jarrow Church during the rebuilding, and now preserved in the porch. A Saxon date has been given to these, but their resemblance to Roman works was pointed out. They were probably derived from the Roman buildings in the locality, as was the case at the Saxon church, Dover, and the transepts of St. Alban's Abbey.—The discussion upon the charities of the Royal Almonry, adjourned from the last meeting, was brought to a close.—The Sub-Almoner defined the word "dead-end" as relating to chattels which had caused the death of a man, forfeited to the Crown.—Mr. de Gray Birch referred the derivation of the word "Maundy" to the act of eating, and instanced its occurrence in an Anglo-Saxon document of 832.—Mr. Cope rendered some curious notes as to the practice of claiming deadends. If a man lent his sword and murder was committed, the sword was dead-end

and was not returned to its owner. If a horse threw its rider into a stream and he was drowned, the horse was not a deodand since it was the water that slew the man.—Mr. C. H. Compton referred to the old Mosaic law, and in modern times to a railway engine being a deodand. Deodands were only finally abolished by Lord Campbell's Act.—Mr. Walford traced the word from the Latin *deodandum*, which exactly defined its meaning.—A paper was read by Mr. C. Lynam on the recent excavation of the site of the Abbey of Hulton, Staffordshire. The whole arrangement of the church and the conventual buildings has been recovered, and the site has been again filled in after careful measurement, the plans being produced.

INSTITUTION OF CIVIL ENGINEERS.—Jan. 13.—Sir F. J. Bramwell delivered an address on his election as President.—It was announced that the Council had recently transferred five gentlemen to the class of Members, and had admitted twenty as Students.—The monthly ballot resulted in the election of five Members, fifteen Associate Members, and three Associates.

SOCIETY OF BIBLICAL ARCHEOLOGY.—Jan. 13.—*Anniversary Meeting.*—Dr. S. Birch, President, in the chair.—The following gentlemen were elected Officers and Council for the current year: *President*, Dr. S. Birch; *Vice-Presidents*, Rev. F. C. Cook, Rev. G. Currey, Sir H. S. Giffard, Right Hon. W. B. Gladstone, Sir A. H. Layard, Right Rev. J. B. Lightfoot, W. Morrison, C. T. Newton, Sir C. Nicholson, Rev. G. Rawlinson, Sir H. C. Rawlinson, and Very Rev. R. P. Smith; *Council*, W. A. T. Amherst, R. Bagster, Rev. C. J. Ball, Rev. Canon Beechey, A. Cates, Rev. T. K. Cheyne, T. Christy, R. N. Cust, C. Harrison, Rev. A. Löwy, F. D. Mocatta, J. M. Norman, A. Peckover, T. G. Pinches, F. G. H. Price, P. Le Page Renouf, J. Sidebotham, F. Cope-Whitehouse, and Rev. W. Wright; *Hon. Treasurer*, B. T. Bosanquet; *Secretary*, W. H. Rylands; *Hon. Secretary for Foreign Correspondence*, Prof. A. H. Sayce.—Mr. T. G. Pinches read a paper entitled 'The Early Babylonian King-Lists.'

MATHEMATICAL.—Jan. 8.—Mr. J. W. L. Glaisher, President, in the chair.—Mr. F. R. Barrall, Mr. S. O. Roberts, and Prof. M. N. Dutt were elected Members.—The Rev. T. C. Simmons was admitted into the Society.—The following communications were made: 'The Differential Equations of Cylindrical and Angular Vortices,' by Prof. M. J. Hill; 'On Criticoids,' by the Rev. R. Harley; 'Multiplication of Symmetric Functions,' by Capt. Macmahon, and 'Note on Symmetrical Determinants,' by Mr. A. Buchheim.—The President (Mr. Walker, V.P.), in the chair stated 'Some Results in Elliptic Functions.'—Mr. Tucker read a second note by Prof. Cayley, 'The Binomial Equation $x^n - 1 = 0$, Quinquection,' and communicated a second paper by Mr. MacColl 'On the Limits of Multiple Integrals.'

ARISTOTELIAN.—Jan. 12.—Mr. S. H. Hodgson, President, in the chair.—A paper 'On Lucilio Vanini: his Life and Philosophy,' by Miss C. E. Plumtre, was read, and followed by a discussion.

SHORTHAND.—Jan. 7.—Mr. T. A. Reed, President, in the chair.—The following new Members were elected: Messrs. J. S. Wall, W. E. Powlesland, and J. Bray.—Mr. A. W. Kitson read a paper 'On Cryptography.' A considerable portion of the paper was in support of the theory that stenography is an outcome of secret writing; that, in fact, the cipher writers in pre-stenographic times, while searching for new methods of secret communication, stumbled upon brief characters which could obviously be written with greater speed than those in ordinary use. Great stress was laid upon the fact that the ancient Hebrew writers were not only acquainted with the art of writing in cipher, but were alive to the importance of saving time and labour by the use of a regular system of abbreviation. On the title-pages of most of the early works upon shorthand published in England the word "secret" appears, as if mystery was one of the principal advantages connected with a knowledge of the stenographic art. The latter part of the paper dealt with the modern systems of cryptography, the leading principles of which were explained and illustrated. The many difficulties which are thrown in the way of, but are very frequently overcome by, the persevering and skilful decipherer, were described. In conclusion, Mr. Kitson advocated the claims of a study of cryptography as a means of quickening the intellect and bringing into use the inventive and analytical powers of the mind.—A discussion followed.

MEETINGS FOR THE ENSUING WEEK.

- Mon. Asiatic, 4.—'Study of the South Indian Vernaculars,' Rev. Dr. G. U. Pope.
— London Institution, 5.—'Form and Design in Music,' Mr. H. H. Statham.
— Victoria Institute, 8.—'Historical Evidence of the Abrahamic Migration,' Mr. W. St. C. Boscawen.

- Mon. Royal Academy, 8.—'Painting,' Mr. J. E. Hodgson.
— Society of Arts, 8.—'Climate and its Relation to Health,' Lecture II, Dr. G. V. Moore (Gantor Lecture).
Tues. Royal Institution, 3.—'Colonial Animals,' Prof. Moseley.
— Statistical, 7.—'Further Notes on the Progress of the Working Classes,' Dr. R. Giffen.
— Civil Engineers, 8.—'Comparison of British and Metric Measures for Engineering Purposes,' Mr. A. Hamilton-Smythe.
— Zoological, 8.—'Coxal Glands of *Myrmica*,' Mr. C. Polsemer; 'Myology of *Chironomus* species,' Mr. E. J. Sidebotham; 'Description of a New Species of Frog from Asia Minor,' Mr. G. A. Boulenger; 'Five New Species of the Genus *Bulimulus* from the Levant, from the Collection of Vice-Admiral T. Sparr, Dr. O. Reitter.
Wed. Society of Arts, 8.—'Labour and Wages in the United States,' Mr. D. Pidgeon.
— British Archaeological Association, 8.—'St. Milburga, Abbess of Wenlock,' Mr. H. S. Cuming; 'Notes of the Inscription on the Carew Cross,' Mr. C. Lynam.
Thurs. Royal Institution, 5.—'The New Chemistry,' Prof. Dewar.
— Royal, 4.
— London Institution, 5.—'Sketches of Marine Life,' III., Prof. C. Stewart.
— Meteorological, 7.—'Annual General Meeting.'
— Royal Academy, 8.—'Painting,' Mr. J. E. Hodgson.
— Society of Arts, 8.—'The Conversion of Heat into Useful Work,' Lecture IV, Mr. W. Anderson (Howard Lecture).
— Society of Antiquaries, 8.—'Roman Remains at Alreford, Essex,' Rev. H. T. Arncliffe; 'Gold Ornaments and a Bronze Spearhead from County Cork, Ireland,' Mr. E. Day, jun.; 'Inscriptions from the Catacombs at Rome,' Mr. A. G. Hill.
Fri. Philological, 8.—A Dictionary Evening, Dr. J. A. H. Murray.
— Society of Arts, 8.—'Agricultural Resources of India,' Mr. E. C. Buck.
— Quakett Microscopical, 8.—'Papers by Dr. W. B. Carpenter and Mr. F. Parsons.'
Sat. Royal Institution, 9.—'Faints of the Seashore,' Prof. Moseley.
— Royal Institution, 3.—'Greek Sculpture,' Dr. Waldstein.
— Physical, 3.—'Mode of exhibiting the Spectra of certain Substances by burning them in an Atmosphere of Oxygen,' Mr. E. Clemenham; 'A Theory concerning the Molecular Architecture of Solids, illustrated by Experiments on the Loss of Energy of a Wire when Vibrating Torsionally,' Mr. H. Tomlinson.
— Botanic, 3.—'Election of Fellows.'

Science Gossip.

MR. H. H. JOHNSTON intends shortly to publish two works, one on his recent experiences in East Africa, and the other a carefully prepared account of the Portuguese colonies of West Africa. The latter book he has had in hand since his return from the Congo. Mr. Johnston's studies and sketches of Mount Kilimanjaro will appear shortly in the *Graphic*.

THE Corporation of London has subscribed, on the motion of Mr. Alderman Staples, two hundred guineas to the Marine Biological Association. The Association has now collected over 5,000*l.*, and will shortly be able to commence the building of the laboratory at Plymouth.

A TEXTILE INSTITUTE for Great Britain is to be formed. On the 19th a meeting will be held at the Bradford Technical College to seriously consider the organization thereof.

MR. JOHN BROWN, the Professor of Coal-Mining at Mason Science College, Birmingham, has been elected president for the ensuing year of the South Staffordshire and East Worcestershire Institute of Mining Engineers. He will deliver his inaugural address in February.

THE thirty-eighth annual general meeting of the Institution of Mechanical Engineers will be held on Thursday, January 29th, and Friday, January 30th, at 25, Great George Street, Westminster. The annual report of the Council will be presented, and the annual election of the President, Vice-Presidents, and Members of Council, and the ordinary election of new Members, Associates, and Graduates, will take place. The following reports and papers will be read and discussed:—'Final Report on Experiments bearing upon the Question of the Condition in which Carbon exists in Steel,' by Sir Frederick Abel; 'Second Report of the Research Committee on Friction,' 'On Recent Improvements in Wood-Cutting Machinery,' by Mr. George Richards; 'On the History of Paddle-Wheel Steam Navigation,' by Mr. H. Sandham; and 'Description of the Tower Spherical Engine,' by Mr. R. Hammersley Heenan.

DR. WILLIAM POLE, F.R.S., has been appointed Honorary Secretary of the Institution of Civil Engineers, in the room of the late Mr. Charles Manby. The office of Secretary is filled, as formerly, by Mr. James Forrest. The Treasurer is Mr. H. L. Antrobus.

M. MARCEL DEPREZ, the well-known electrician, has patented a new telephone based on a principle of vibration, and dispensing with the use of voltaic elements.

'RECENT DEVELOPMENTS OF CHEMICAL SCIENCE' is the title of a well-considered paper which appears in the *American Journal of Science* for

January. It is mainly an attempt to extend the hypothesis of evolution to the origin of the elements; but the author's concluding sentences are a reply to the paper he writes: "We are no nearer than we were half a century ago to the decomposition of any element, or to the metamorphosis of one into another..... We can only hope that some untrod path, of which the world has no conception, may some day lead to the desired end."

M. J. A. BAUER states that he finds quicksilver to be a perfect preventative of phylloxera. The quicksilver is finely comminuted with dry clay, so that no globules of the metal can be detected by a magnifying glass; this is added to the soil around the roots of the vine, half an ounce of mercury being the proper quantity to be applied to each vine.

FINE ARTS

ROYAL SOCIETY OF PAINTERS IN WATER COLOURS.—THE WINTER EXHIBITION IS NOW OPEN, 5, Pall Mall East, from 10 till 5.—Admission, 1*s.*; Catalogue, 6*d.*
ALFRED D. FRIPP, R.W.S., Secretary.

THE GROSVENOR GALLERY.—WINTER EXHIBITION.—THE WINTER EXHIBITION IS NOW OPEN from Ten till Six, with a Collection of the Works of Thomas Gainsborough, R.A., and of Drawings by the late Richard Doyle.—Admission, 1*s.*; Season Tickets, 5*s.*

'THE VALS OF TRANS.'—DORE'S LAST GREAT PICTURE.—Completed a few days before he died, NOW ON VIEW at the Dore Gallery, 55, New Bond Street, with 'Christ leaving the Praetorium,' 'Christ's Entry into Jerusalem,' 'The Dream of Pilate's Wife,' and his other great Pictures.—From Ten to Six Daily.—Admission, 1*s.*

THE GROSVENOR EXHIBITION.

(Second Notice.)

THE portrait of *Ignatius Sancho* (No. 2) is, although not attractive, a very interesting picture. Sancho, said to have been born in 1729 on board a slaver, by, for him, a lucky chance was brought to England, educated to some extent, and became butler to the Duke of Montagu (husband of the Duchess Mary, whose portrait is No. 28 in this gallery), in which position Sancho improved himself so considerably that he eventually became one of the ablest dramatic critics of his time, and corresponded with Sterne and Garrick. He sat to Hogarth for the black boy in Miss Edwards's well-known 'Taste in High Life,' and in 1768 to Gainsborough at Bath for the portrait before us. The duke left him an annuity, and he opened a chandler's shop at 20, Charles Street, Westminster, where, June 17, 1780, in the heat of the Gordon Riots, Nollekens took J. T. Smith to see what he called the "Sanchonets," or whity-brown offspring of Ignatius and his wife. Sancho died December 14, 1780, and was buried in the Broadway at Westminster. He wrote poems and a tract on the theory of music. Jekyll published his 'Letters,' with a biography and a plate from this picture as well as a vignette, both engraved by Bartolozzi.

The capital portrait of *Mrs. Minet* (6), a "lady of a certain age," was painted in 1778, and, with her husband's likeness and those of P. J. de Louthborough, the Duchess of Devonshire, Lord Chesterfield (see No. 84), and Mr. Christie (67), exhibited at the Academy. Reynolds's picture of the year was the 'Marlborough Family.' Mrs. Minet's likeness was engraved by R. Josey in 1880. The rosy carnations are charming; but, as usual, the drawing is bad, as the eyes show. It is a pity that Gainsborough's patience and love of form did not equal his skill in depicting flesh and reading character. It has been doubted if the firmly and freely painted *T. Sandby, R.A., and his Wife* (9) represents those persons. The name of Gainsborough, too, has been denied to it. The present owner exhibited it at the British Institution in 1859 as 'Portraits of Gainsborough himself and Mrs. Gainsborough,' which was evidently a mistake. It was at the Academy in 1877 with the present title, which seems to have been suggested by the woodland and the artificial ruin in the background having been referred to Virginia Water, which, with its surroundings, we owe to Sandby. It is difficult to reconcile the ages

of the persons here represented with the dates of Sandby's life and the style of Gainsborough. The young lady has evidently not long been a bride, and she wears a dainty skirt of pink and white, the painting of which does not remind students of Gainsborough's technique at any of its stages. The faces are more like Gainsborough's, but not satisfactorily so. Sandby is not more than twenty-five years old; this would make the picture a work of c. 1747, and for at least part of that year Sandby was in the Low Countries, and Gainsborough was mostly at Ipswich.

A much more loosely painted picture is *Mrs. Fitz-Herbert* (10), which was No. 821 at the National Portrait Exhibition in 1868, and gives but a faint idea of the voluptuous charm of the lady as suggested by the inimitable outlines of Rowlandson, whose vivacious studies are valuable as confirming the ascription of this portrait. A far better picture, and in every way more worthy of Gainsborough, is *Mr. Vestris* (11), in a blue coat, with powdered hair. The dancing-master has the jaunty air that struck those Bath loungers who delighted to call him "Le Dieu de la Danse." A portrait of Mr. Vestris by Gainsborough was at the British Institution in 1857, a loan from the late Mr. Broderip.

Except that *Mrs. Carr* (21) was exhibited at the Academy in 1875, we know nothing of the picture or its subject. It is the most brilliant, highly finished, and powerful of the smaller examples in this collection, delightful on account of its pearly half-tones and pure carnations, and as complete and sound as on the day it was painted. Had it possessed none of these technical charms the vivacity and energy of the portrait would have made the little picture attractive. We are not convinced that Mr. Corby White's *Duchess of Cumberland* (25) is an original Gainsborough, although it may represent the lady who, having become a princess by marriage, declared she was rather embarrassed than pleased when courtiers kissed her hand. She hoped she should "get used to it." Of course this was mere affectation on the part of that widow whose beauty bewildered her stupid prince. Not long before the duke proposed to her he had been condemned to pay 10,000*l.* damages on account of his intrigue with Lady Grosvenor (born Vernon), and had distinguished himself by folly, ignorance, and wickedness, which are revealed in his letters to Lady Grosvenor. They are full of allusions to the emotions of the royal admiral when alone, or, as he wrote, "nobody with me but myself," in his cabin at sea, while in command of a squadron off Portland. Junius, or the pseudo-Juniuses, did not omit to deal with this ardent lover, whose portrait is here (26) from Mr. Corby White's collection, and hardly does justice to his stupidity. Although Gainsborough was no flatterer, and, as we said lately, he never "generalized" in the manner of Sir Joshua, it is certain that, while many of his women look like women of pleasure, few of his men look like fools, and fewer still seem knaves. A portrait of the duke by Gainsborough was at the Academy in 1777, with that of his wife by the same artist; but these pictures were whole-lengths, and therefore could not be those now in this gallery.

The thin, aristocratic face of the *Duchess of Montagu* (born Montagu), No. 28, attests the blood of the Churchills, and also more sense and better judgment than her sister possessed—Sir C. H. Williams's "Isabella," the Duchess of Manchester, who—to the disgust of "society"—married Mr. Hussey, afterwards Lord Beaulieu, the strapping Irishman as his disappointed rivals styled him. The Duchess of Montagu's face is evidently a faithful portrait, without the least hint of flattery, touched as firmly as a Van Dyck, very soft in tone, and as rich in delicate greys as it could be. Del Sarto himself never surpassed the breadth and tonality of this fine picture, which gains strength and emphasis from the black lace Mary Stuart-like cap and crimson

gown the lady wears. This picture was No. 263 in the Academy of 1872. The noble whole-lengths in *Lady Eardley and her Daughter* (31), lent by Sir R. Loyd-Lindsay, are among the finest examples of English portraiture. The general tones of the picture are broad, bright, and rich; the general colouring is exquisite, of a choice greyish purple, and has the iridescence which is peculiar to Gainsborough at his best. This picture must have done much to enhance the painter's modern reputation, as it was exhibited at the British Institution in 1845, and at the National Portrait Exhibition in 1868. We do not know if it had been exhibited before 1845, but it may have been at the Academy as "Portrait of a Lady and Child" or some such title. The matron sat to Gainsborough before 1789, when her husband, the once well-known Sir Sampson Gideon, Bart., was created Baron Eardley. She was Mary, daughter of Sir John Eardley Wilmot, Lord Chief Justice, married in 1766, and died in 1794. Her whole-length life-size portrait as Lady Gideon belongs to Viscount Gage. With the picture now before us at the British Institution in 1845 was Sir W. W. Knighton's "Cottage Children at a Fire," No. 116, by Gainsborough, which we take to be the same as *Jack Hill in his Cottage* (95), the edifying history of which, a capital illustration of Gainsborough's character, is told in the Catalogue before us.

In No. 34, *George III.*, we have one of those bright, cheerful, and animated court portraits which Gainsborough painted on commission from the king. On becoming the patron of the Royal Society of Musicians, his Majesty gave it to that body, whose representatives have lent it to Sir Coutts Lindsay. It is so agreeable, and yet so honest and faithful a likeness, that the student has no difficulty in understanding why, political considerations apart, his Majesty preferred the genial and skilful art of Gainsborough to the artifices and conventionalities Sir Joshua employed whenever he did not care for his subject or was not equal to his task. "George III." is saturated with sunny daylight to such an extent that we wonder how the work has survived a hundred years' imprisonment at Lisle Street in what Keats called "dark Soho." Except in the face and general character and quality of this picture there is not much of Gainsborough's hand. The *Countess of Sussex* and *Lady B. Yelverton* (35) is a proof of the mastery of Gainsborough in dealing with pure, silvery wealth of tones, and a broad yet sumptuous scheme of colour. It is one of the finest examples of his art, and worthy of a subtle colourist. The picture was painted in 1771, exhibited at the British Institution in 1862, No. 194, and at the Academy in 1871, No. 102. *Mrs. Walker* (39) is not unlike a Reynolds. *Welbore Ellis, Lord Mendip* (52), attained an unenviable immortality by the hands of Junius—see the *Public Advertiser*, April 3, 1770, in which this ministerial worthy with the weak face and mean air is called the "Guy Faux of the Fable" and "little manikin Ellis," whose "shameful desertion so affected the generous mind of George III. that he was obliged to live upon potatoes for three weeks to keep off a malignant fever." Gainsborough has made the little man in a velvet livery look as if he lived in dread of Junius. This picture, which was engraved by C. Tomkins in 1867, was among the Art Treasures of 1857. *Sir F. Basset* (56), of which we have already spoken, was at the National Portrait Exhibition, 1867, and at the Academy in 1876, and on both occasions in company with *Mrs. F. S. Basset*, or *Lady de Dunstanville* (59). *Lady Sheffield* (47), not the wife of Gibbon's friend, was at the British Institution in 1864, and is a capital Gainsborough. The *Sketch of a Boy's Head* (41) (Royal Academy, 1882) is to be admired on account of its expression and deft modelling. Its curious history is told in the Catalogue. The original of the *Milk Girl* (49) belonged, we are told, to Sir G. R. Phillips in 1863. The portrait of *Mr. W.*

Almack (64), the founder of Almack's Club, has been claimed by the lovers of Sir Joshua. The portrait of *Henry, third Duke of Buccleuch* (not Montagu) (66), was engraved by E. Dixon in 1771, and exhibited at the National Portrait Exhibition, 1868, in which year it was engraved by Mr. H. Every. *Mr. Christie* (67) was engraved by Mr. G. Saunders in 1867. Much has been made of a slip of the pen which described the portrait of *Viscount Hood* (78) as a whole-length, although it is a half-length. We doubt if Mr. Wentworth Beaumont's picture, No. 81, is really a likeness of *George IV.* when young, as the owner says it is. Nevertheless it must be admitted that the likeness to the prince is very strong indeed, and, if it be he, very interesting to us as a picture of one whose promise was great when he sat to Gainsborough. The face is handsome, vivacious, and gracious enough to have won many hearts.

The famous landscape with figures called the *Wood Gatherers* (82), which the Earl of Carnarvon has lent to Sir Coutts Lindsay, contains, as Mr. A. Graves reminds us, portraits of the Hon. Charles Marsham, afterwards Earl of Romney, and two of his sisters. It was at the British Institution in 1814, when Gainsborough's works were collected in considerable numbers and when all the London pictures were much fresher than they are now, and again in 1844; the picture was at the Academy in 1881. It was engraved by G. B. Shaw from the sketch in the Vernon Gift to the National Gallery. No. 82 was engraved by Mr. G. H. Every in 1869. Several of Gainsborough's rustic subjects contain portraits. In the renowned *Harriet Waggon* (33), lent by Lord Tweedmouth, there are likenesses of the painter's daughters, painted while they were hardly old enough to be called young women. The girl who is about to climb into the vehicle is Mary Gainsborough, who married Fischer, the musician—see No. 87, which is another capital likeness of this lady. The other daughter appears in Mr. Corbett's admirably preserved and well-finished picture, No. 92. Whole-length figures of the ladies may be seen in Mr. Whitbread's superb example *Portraits of the Painter's Daughters* (91), which is among the finest productions of the master. In the over-sensitive features of *Mrs. Fischer* (87) we trace the irritable and strained nature of her father as depicted in No. 1, which belongs to the Academy, and in No. 4, Lord R. Gower's fine likeness in small. *Mrs. Fischer* died a lunatic or imbecile. The features of her more fortunate sister (see No. 92) are troubled, and her heart seems ill at ease. The elder lady's more robust physique probably saved her from her sister's fate; but Fischer seems to have been not the gentlest of husbands.

Although Gainsborough was one of the most unequal of painters, and less to be relied on to produce masterpieces to order than Reynolds (dozens of whose portraits were returned on his hands or were rejected by himself), it is probably true that even Sir Joshua, renowned painter of children as he was, never depicted a boy's head with greater felicity or truer sense of the honest handsomeness of an ingenuous lad than Gainsborough. Of this point every one will find illustrations in the charming likenesses of boys, *Edward R. Gardiner* (132) and *Sketch of a Boy's Head* (41). Equal to, if not better than, these are the portraits of girls: (a) *Miss Susan Gardiner* (127), which is well known to admirers of our artist; (b) *Miss Juliet Mott* (162), one of the sweetest of pictures of girls; (c) *The Cottage Girl* (173); (d) the Earl of Carlisle's "Girl with Pigs," now at Castle Howard, and celebrated by "Peter Pindar"; and (e) *The Hon. Miss Georgiana Spencer* (184), in a little cap and white frock tied with pink ribbons, and looking very unlike the beautiful and audacious Duchess of Devonshire.

Among the most solid and sterling portraits of men here is *Mr. John Firmin* (88), an example of Gainsborough's genial power of making an

old man smile without forcing the expression or formalizing the features. Technically speaking, this is one of the finest pictures in the gallery, and valuable on account of its spontaneous expression and the harmony of the features with each other. In spontaneity and completeness Mr. Firmin's likeness equals that of *Mrs. Gainsborough* (80), to which we have already referred as an example of the painter's skill at its acme and that delightful sympathy with his subjects to which is greatly due the individuality distinguishing his art. No. 88 is one of his earlier productions, and, like all the works of that class, much more solid, finished, and accomplished, and firmer of touch than most of the later pictures. In these respects Gainsborough did not improve after leaving Ipswich for Bath in 1760. Before he removed he painted in the straightforward old English manner, which, if it had any other model than nature, may be referred to the style of the graver Dutchmen, Mytens, Honthorst, and the like, rather than those Low Country painters, such as Van Dyck, who followed Rubens, and never freed themselves from the bravura of the great Sir Peter Paul.

THE ELEANOR CROSS, NORTHAMPTON.

A somewhat startling announcement is made in the *Standard* to the effect that a fund is being raised for the "restoration of Eleanor's Cross near Northampton, and to which the Queen will subscribe 25*l*."

It is not, perhaps, generally known that this, the most beautiful of the three remaining Eleanor crosses, has already been twice put through the process of what is mildly called "restoration." In the early part of the eighteenth century the "restoration" consisted in a great measure of the transformation of the monument of Queen Eleanor into a memorial of a very different personage, and a tablet with a long and pompous inscription, recording all the glories of the reign of Queen Anne and the loyalty of the gentry of the county, formed the most conspicuous portion of the work. But the restorers of that time, in their ignorance and Whiggism, happily spared something of every detail, so that when the late Mr. Blore was called upon, forty years ago, to make certain necessary reparations, and to put right much mischief that was done to the cross in 1762, he was able, to all outward appearance, to bring back this beautiful memorial to its original state. The work was certainly done with much care, and Mr. Blore was too sensible a man to attempt any conjectural restoration of the crowning portion of the monument.

In consequence of a statement having been made that in the second restoration the old details had been falsified and certain entirely new features introduced, a very careful examination of the stonework of Queen's Cross was made twenty years ago by Mr. E. F. Law. It was then clearly and practically shown that the cross as it now stands, with its unusual and peculiar details, represents as accurately as the feebleness and harshness of modern work will allow the cross set up by John de Bello between 1291 and 1294. Certainly John de Bello himself, if he could come to life, would not think much of it; but it is a good example of what "restoration" can provide for us, while it cannot be doubted that but for its double restoration the monument would not have existed in any shape at the present day. We must, in fact, restore sometimes if we do our duty to posterity; and, for instance, in default of the pure originals, we would give much now for even restored versions of the perished Eleanor Crosses at Lincoln, Stony Stratford, Dunstable, &c. It does not appear why Queen's Cross should again require restoration in less than half a century after Mr. Blore's effort, and it is to be hoped that the contemplated work will be confined to mere constructional repairs, so that the final blow may not be struck against the genuine remaining work of the thir-

teenth century—the four statues of the queen. These graceful figures have suffered much from the impious hands of passers-by—they have, indeed, been targets for stone-throwers since the Reformation, but they still exhibit the elegance and dignity which have made them famous. Since their condition can in no way affect the stability of the structure they so highly adorn, it is much to be desired that these works of art should not be removed (after the modern fashion) to make way for finished copies by a hireling. Such a course is, indeed, to be dreaded; it would be the final indignity, and would reduce the cross to the level of that remarkable building set up for the edification of cab-drivers within the railings of a well-known London terminus.

Four years ago, happening to have some time to wait at Northampton station, I walked along the ancient causeway, laid down by Robert, son of Henry of Northampton, "pro animâ reginæ," to Queen's Cross, and was shocked to see the newly fractured portions of the stonework of the canopies and the clods of earth and lumps of turf that had been then quite lately flung up at the effigies of the queen. I have good reason to believe that this practice continually goes on. In any contemplated work for the preservation of Queen's Cross it may, therefore, be further hoped that it will include the erection of iron railings round it, so close and firm that at least idlers, name-scratchers, and the numerous mischievous and ill-conditioned persons who infest a large town may be effectually warded off (as they are from the memorials of the Scaligers in Verona). It is highly probable that Queen's Cross was originally so protected. As to the stone-throwers, it is hopeless to attempt to check them by railings; but surely a watch might be set and examples made of such evil-doers.

I venture to think that unless an understanding be arrived at that some such measures will be taken for the protection of the cross in future, it would be futile now to set about a third "restoration" of this much-enduring memorial, which the neglect of such precautions has brought about.

ALBERT HARTSHORNE.

Five-*Six* Gossip.

MESSRS. SOTHEBY, WILKINSON & HODGE have made arrangements to sell on the 27th inst. and following day the numerous collection of drawings, etchings, and engravings formed by the late Mr. Aspland, of St. Helen's Fields, Dunkinfield, Chester. These works comprise a series of subjects from the 'Inferno' of Dante, designed and engraved by W. Blake, and 'Le Pont Neuf,' by Méryon, pure etched state of great rarity, inedited. After Turner are to be sold C. Turner's portrait of J. M. W. Turner before all letters; 'Night after the Battle,' by C. J. Lewis, with the engraver's name merely etched in; 'The Deluge,' by J. P. Quilley; 'Mercury and Herse,' by J. Cousins, proof; 'Calais Pier,' by Lupton, before all letters; and very choice impressions in the earliest states of 'Romeo and Juliet,' by Hollis; 'Dido and Procus,' by W. R. Smith; 'Tivoli,' by Goodall; 'Marengo,' an unpublished plate of the 'Liber Studiorum'; 'Caligula's Bridge,' by Goodall; 'Nemi,' by R. Wallis; and others. Drawings: Blake, 'A Breach in the City Walls,' 'Death on the Pale Horse,' 'Last Judgment,' 'Tree of Life,' 'Laocoon' (a drawing made in the Royal Academy), 'Socrates,' 'King John,' 'Fall of the Angels' (a noble example of the finest character, Gilchrist, A. i. 232), 'Moloch,' illustrations of 'Paradise Lost,' 'Flight into Egypt,' 'Christ blessing Little Children,' and eight illustrations to 'Comus'; Collins, four landscapes; Cotman, 'Framlingham Castle,' 'Ludlow Castle,' and 'Norfolk Coast'; likewise works by A. and J. Cozens, Edridge, Flaxman, Gainsborough, Havell, W. Hunt, Ibbetson, P. Le Cave, T. Hearne, J. F. Lewis, P. S. Mun, S. Prout, M. A. Rooker, D. G. Rossetti, Turner, J. Varley, and Wright of Derby.

MR. E. A. BUDGE is preparing a work on the celebrated black marble sarcophagus of the Egyptian queen Ankhnesneferab, wife of Aahmes, King of Egypt. This relic of the twenty-sixth dynasty, found at Thebes, and purchased from the French by the Trustees of the British Museum, forms a prominent object in the Egyptian Gallery. The work will include the whole of the inscriptions in hieroglyphic type, a transliteration, translation, and vocabulary. It will be issued in the spring.

THE sale of the "Bohn Collection" will take place about the middle of March. Messrs. Christie, Manson & Woods estimate that it will occupy a fortnight.

MR. SIDNEY COLVIN intends to offer himself for re-election to the Slade Professorship at Cambridge, which is now vacant.

THE Carpenters' Company announce a series of evening lectures to artisans and others belonging to the building trades, on subjects connected with their craft. The list of lecturers seems to promise well. It includes Prof. Kerr, of King's College; Prof. Church, of the Royal Academy; Prof. Corfield, Prof. Bonney, Prof. Kennedy, and Prof. Roger Smith, of University College; and Messrs. Blashill and Slater; and the subjects selected by the lecturers are such as to throw light on the materials and processes in common use among builders at the present day.

The obituary of Friday, the 9th inst., records the death of Mr. John Whichcord, F.S.A., President of the Institute of Architects in 1879 and 1880, an architect of considerable attainments, who long took a leading part in his profession. In London he designed St Stephen's Club-House at the foot of Westminster Bridge, the Bank of New Zealand in Queen Victoria Street, and several important edifices in the City; at Brighton he built the Grand Hotel. He wrote 'History and Antiquities of All Saints', 'Maidstone'; 'History and Antiquities of St. Mary, Aldermay'; and 'Polychromy of the Middle Ages.' The first was published, with plates, in 1845.

MR. REID suggests that the beautiful drawing recently acquired by the South Kensington Museum, and noticed in this journal on the 27th ult., is not due to the artist "A. van Blarenberck" (?), to whom it has been attributed, but to Jean Michel Moreau, called "Le Jeune," a painter who produced works similar to this. Mr. Reid points out that J. M. Moreau designed and engraved several rather important historical subjects, including illustrations of the coronation of Louis XVI. at Rheims, and the festivals attending the birth of the Dauphin. They are described in C. Le Blanc's 'Manuel de l'Amateur des Estampes.' "Unfortunately there are," Mr. Reid adds, "no impressions from these plates in our national collection at the British Museum. Had it been otherwise it might readily be ascertained if the drawing formed one of the series prepared to represent an incident in the early career of Marie Antoinette. The figure of the young lady seated in the sedan chair would answer very well for her, while the young French nobleman may have been intended for the Dauphin. Great difficulties present themselves when we would identify the locality represented by this drawing, but the isolated building in the distance reminds one of a structure on the outskirts of the park at Fontainebleau, as seen from the terrace."

WE are glad to learn that Mdlle. R. Bonheur has now so completely regained her health and vigour that her friends have ceased to be anxious on her account. Her picture of Highland sheep, now in the exhibition of the Institute of Painters in Oil Colours, was executed since her recovery.

THE new number of the *Archæological Journal* contains the following papers: 'The Discoveries at Lanuvium,' by Mr. R. P. Pullan, F.R.I.B.A.; 'The Percies in Scotland,' by Mr. J. Bain;

'Roman Antiquities from San,' by Mr. W. M. Flinders Petrie; 'Repton Priory, Derbyshire,' by Mr. W. H. St. John Hope, F.S.A.; 'Civic Maces,' by Mr. R. S. Ferguson; and 'On the Difference of Plan alleged to exist between Churches of Austin Canons and those of Monks, and the Frequency with which such Churches were Parochial,' by the Rev. J. F. Hodgson.

A MONOGRAPH on Matteo Civitate, by M. Charles Yriarte, is in the press, and will be published this year by M. Rothschild. The volume will be copiously illustrated.

MUSIC

THE WEEK.

ST. JAMES'S HALL.—The Popular Concerts.

LAST Saturday's programme consisted mainly of familiar works, the most important being Mozart's Pianoforte Trio in D minor and Beethoven's Septet. Herr Straus played some violin pieces by Bach, and Miss Zimmermann a selection of Henselt's Études. Mr. Santley introduced Schumann's very fine ballade 'Belshazzar,' which, strange to say, did not receive the applause due to an excellent rendering as well as to the merits of the work itself.

On Monday Rubinstein's Pianoforte Trio in G, Op. 15, was performed for the first time. This is the second of the Russian composer's trios, and, like most of his early works, is on the whole more pleasing, or, at any rate, more comprehensible, than his later efforts. But it has the weakness which is more or less apparent in all Rubinstein's compositions, namely, a want of cohesion and consistency in the details of the various movements. Several of the principal themes are effective and even original, but a curious lack of the skill by which even unpromising subjects can be developed and welded together so as to form an organic whole is exhibited, and the music, therefore, leaves an unsatisfactory impression, the all-important element of continuity being absent. The pianist was Madame Essipoff, who was content with a modest selection of pieces, namely, Mendelssohn's Prelude in E minor, Op. 35, Chopin's Nocturne in D flat, and a Mazurka by Godard; and it cannot be said that her playing was marked by high artistic feeling. Mendelssohn's piece was not improved by extra notes in the bass, and throughout there was a disposition to play too heavily with the left hand. In the trio the din was so great that the strings were at times inaudible. As an artist Madame Essipoff need surely not be reminded that mere noise is not music. In justice to her, however, it should be added that in *piano* passages she exhibited considerable beauty and delicacy of touch. Schumann's Quartet in A minor, Op. 41, No. 1, and Chopin's Polonaise in C for pianoforte and violoncello were included in the programme; and Mrs. Hutchinson was the vocalist.

NEW SHEET MUSIC.

A VERY meagre supply of new drawing-room pianoforte music is before us, and evidence continues to accumulate that the demand for this class of music is steadily decreasing. Musicians cannot pretend to feel any deep regret at this circumstance. At the same time the cheapness and rapidly growing popularity of the classics will not be an unmixed good if they paralyze pro-

duction among English composers for the pianoforte. Let them raise the tone of their efforts somewhat, and so bring about the removal of the stigma which now attaches to *salon* music. Some improvement is already noticeable. We have gavottes, *bourrées*, nocturnes, and reveries in superabundance, but the sprawling and senseless operatic fantasia appears to be almost a thing of the past. Remarks upon the pieces at present to hand need not occupy much space.

Among the publications of Mr. E. Ashdown is *Childhood's Hours*, a set of twelve characteristic pieces, with titles à la Schumann, by A. Loeschhorn. The style of the music, however, resembles that of Stephen Heller rather than of the composer of the 'Kinderscenen.' The trifles are well written, and some of them are pleasing. *La Course au Clocher* and *Diabolina*, by Gustav Lange, are bright sketches of moderate difficulty. They are scarcely, however, equal in merit to some of this prolific composer's earlier pieces. Of *Paroles du Cœur* and *Le Carillon du Village*, by Victor Delacour, we prefer the first named, a melodious trifle *à l'antique*. A *Midnight Reverie*, a piece in waltz rhythm, and *Fleur des Champs*, by F. R. Müller, are both characterized by a flow of elegant tune, especially the former. There is nothing to distinguish a gavotte, entitled *Bergers et Bergères*, by Paul Beaumont, from other pieces of the same kind; but Mr. W. S. Rockstro's gavotte *La Reine Margot* is noteworthy on account of its length, which is out of proportion with the thematic material employed. The same composer's impromptu *By Rushing Weir* is a well-written and effective sketch, but it also suffers from the same cause.

Favourable mention may be made of *Willkommen*, gavotte, by T. Kluhs (Stanley Lucas); *L'Invitation*, a quiet and unpretending trifle, by J. C. Beazley (Wood & Co.); and *Two Album Leaves*, by T. Mee Pattison (London Music Publishing Company). Elementary violin students will be pleased with *Ten Easy Pieces for Violin and Pianoforte*, by Carl Reinecke, Op. 174 (Forsyth Brothers), charming little *genre* pieces, and as simple as possible. There is also an arrangement of the same for piano duet, but they are more effective in the other form.

Messrs. Enoch & Sons send a number of songs, most of them by popular composers. *Sunshine and Shadow* and *Ladylove*, by Milton Wellings, are both attractive ditties. The former is wholly sentimental, while the latter is piquant, with a touch of sarcasm in the words. *The Chord of Love*, by A. H. Behrend, would deserve praise as an effective song did it not bear an obvious resemblance to Sullivan's 'Lost Chord.' *The Press-Gang*, by Michael Watson, is a spirited nautical song of the better class. *Kissing Time*, by Ciro Pinsuti, and *Much Ado about Nothing*, by Cotsford Dick, are lively and tuneful little ditties, especially the latter. Of the same class, but more serious and expressive, is *Yes, if You Like*, by C. F. Hayward.

One of the best of those recently issued by Messrs. Stanley Lucas is *Love's Legacy*, by Mr. C. Salaman. Some sad but fanciful verses by Mr. Malcolm Salaman are illustrated with freshness and individuality of style, the voice part being heightened in effect by the clever and somewhat elaborate accompaniment. *Frühlingsgefühl* (Springtime), by Rubinstein, Op. 8, No. 2, is obviously an early composition of the great virtuoso. It is, however, a charming song, and the English translation of the words by Wyatt Smith is commendable. *Dawn talks to Day*, by Mary Carmichael, words by William Morris, is a musicianly and pleasing song, but it is scarcely an adequate illustration of the poet's verses. Still, a composer who is ambitious in respect of her subject deserves praise, though she may aim too high. *The Merry Miller* and *Haunted*, by Michael Watson, are rendered commonplace by refrains in waltz time. This desire for gaining popularity has been so overdone that it has become almost intolerable. *The Song of the Bird*, by Beatrice Davenport, shows ability

which in the present instance is rather misapplied. The composer indulges in unvoiced intervals and harsh progressions, while her florid and pretentious accompaniment is calculated to hamper the singer. *Sunshine and Sorrow*, by T. Threlfall, is an expressive love song, superior to the average ballad, the words also possessing some merit. *On a Faded Violet*, by E. J. Troup, may also be commended as adequately illustrating Shelley's verses.

Three English Ballads, by G. F. Cobb (Reid Brothers), are settings of words by Scott, Cunningham, and Coleridge, and may be commended as at once musicianly, pleasing, and unpretending. The first, 'Ah! County Gay,' is the most attractive, while the second, 'A wet sheet and a flowing sea,' is a nautical song constructed on a tonic pedal, which only gives way four bars before the end.

Musical Gossip.

By way of supplement to the synopsis of coming events given last week, it may be mentioned that the performances of German opera will probably consist of Wagner's 'Tristan and Isolde,' 'Die Walküre,' and 'Siegfried,' with Fräulein Lilli Lehmann and Malten in the leading soprano rôles.

ARRANGEMENTS are also in progress for a season of French opera at one of the smaller theatres, probably the Opéra Comique. The principal novelty will be M. Delibes's 'Lakmé.'

HAYDN'S 'Creation' was performed by the Albert Hall Choral Society on Wednesday evening. Mrs. Hutchinson sang the soprano airs very tastefully, and Mr. Charles Wade was commendable in the tenor music, though his voice is scarcely powerful enough for such a large building. Mr. Santley was the bass.

FROM the official report of the Norwich Festival Committee, which was published last week, it appears that the festival held last October was the most successful from a pecuniary point of view that has taken place for twenty years. The sum of 700*l.* has been distributed among the various charities of the neighbourhood.

It is announced that the Queen has sanctioned the adoption of the *diapason normal* for her private band, and that this pitch will in future be used at the State concerts. The establishment of a uniform pitch is greatly to be desired, and it is to be hoped that the example of Her Majesty may not be without influence in this direction. At the same time it is useless to ignore the practical difficulties by which the matter is attended, arising from the impossibility of lowering the pitch of most existing wind instruments, and the enormous expense of replacing them by others made to the French *diapason*.

THE programme of Mr. Charles Halle's concert on Thursday at the Free Trade Hall, Manchester, included Schumann's 'Rhenish' Symphony; Gade's overture, 'Im Hochland'; Delibes's Suite from 'Sylvia'; the *finale* from 'Das Rheingold'; and a concerto for violoncello by M. Jules de Swert.

A NEW opera 'Tabarin,' the libretto by M. Paul Ferrier, the music by M. Emile Pessard, was produced at the Grand Opéra, Paris, on Monday evening. The work, in which the principal parts were sustained by Mlle. Dufrane and MM. Dereims and Melchisédec, was well received.

Mlle. VAN ZANDT is singing in the opera at St. Petersburg with a success which it is said is only second to that obtained by Adelina Patti.

At a concert recently given in Vienna, Dr. Hans von Bülow played Brahms's Concerto in D minor, which was accompanied in a splendid manner by the orchestra without a conductor—a *tour de force* which has probably never before been attempted.

DRAMA

Annals of the French Stage from its Origin to the Death of Racine. By Frederick Hawkins. 2 vols. (Chapman & Hall.)

A FULL history of the French stage remains to be written. No work yet published in France can claim to supply on an adequate scale a continuous history of the growth of dramatic representation. For the scholar the 'Histoire du Théâtre François' of the brothers Parfaict, Paris, 1734-49, fifteen volumes octavo, with other supplemental works of the same writers, remains the most important and trustworthy source of information. The 'Histoire Universelle des Théâtres de toutes les Nations, depuis Thespis jusqu'à nos Jours, par une Société de Gens de Lettres' (L'Abbé Coupé, Testu, Desfontaines, and Lefeu de Méricourt), twenty-five parts in thirteen volumes octavo, 1779-81, is on too ambitious a scale, and ends abruptly at the epoch of Robert Garnier. The 'Annales Dramatiques,' also by Une Société de Gens de Lettres (Babault, A. A. F. Ménégaunt, and others), 1808-12, nine volumes octavo, supplies much curious information, principally concerning plays. An 'Histoire Philologique et Littéraire du Théâtre Français depuis son Origine jusqu'à nos Jours,' by M. Hippolyte Lucas, originally published in one volume and subsequently enlarged into three, Bruxelles, 1862-3, supplies, on the whole, the most consecutive and most trustworthy account of the growth of the theatre. A feature of special interest in this is a "Table Chronologique," giving the date of every piece the production of which at the early theatres, at the Comédie Française, or at the Odéon has been recorded. With gaps necessarily large and frequent at the outset, the chronology extends from 1200 to December 24th, 1862. To these works may be added 'Recherches sur les Théâtres de France depuis l'Année Onze Cens Soixante & un jusqu'à présent,' par M. de Beauchamps, Paris, 1735, three volumes octavo; 'Histoire du Théâtre Français depuis le Commencement de la Révolution jusqu'à la Réunion Générale,' par C. G. Étienne et B. Martainville, Paris, An x. (1802), four volumes octavo; the 'Bibliothèque du Théâtre François,' ascribed to the Duc de la Vallière, but in fact by L. P. Cl. Marin, J. Capperonnier, and l'Abbé P. J. Boudot, Dresden, Michel Groell (Paris, Bauche), 1768, three volumes octavo; 'Les Fastes de la Comédie Française,' par Ricord aîné, 1821-2, two volumes octavo; and the 'Histoire Anecdote de l'Ancien Théâtre en France,' par A. du Casse, two volumes, Paris, 1864.

The foregoing list, which excludes several "Dictionnaires du Théâtre," deals only with works more or less comprehensive in scope. Various other compilations—such as the 'Histoire du Théâtre de l'Opéra en France' (by Louis Travenol and Jacques Durey de Noinville), Paris, 1753, and the 'Histoire du Théâtre de l'Opéra Comique' ("par J. Aug. Jullien, connu sous le nom de Desboulmiers"), Paris, 1769, two volumes—cast much incidental light upon the history of theatrical art in France. Most important of all are the more or less recently published works on the origin of the French stage of writers like M. Magnin, M. Petit de Julleville, and others,

who have brought to bear upon certain departments of French dramatic literature the accuracy of method and the varied erudition which are characteristic of the best modern scholarship.

No lack of material has, it will be seen, interfered with the execution by Mr. Hawkins of the task of writing the annals of the French stage. From the various quarters open to him he has obtained a large amount of curious information. This he has skilfully epitomized, and his book may claim to be the best on the subject that has been written by an Englishman. It may be doubted, indeed, whether any single French work supplies so animated and, in the main, accurate a picture of the establishment of the stage and the progress of dramatic literature in France. Especially happy are the chapters dealing with Corneille. Unfortunately the work falls off as it proceeds; the second volume is inferior in style and interest to the first, and the errors in French, a few of which are to be picked out from the early chapters, become frequent in the later. Some of these are inexplicable. What, for instance, can be advanced in favour of a jumble of French and English so hopeless as "a married Provençale lady"? and where in the world can be found so marvellous a display of accents sown broadcast as in the following sentence?—"Cé coquin! il mé dépouille tout le jour dé cette façon, et mon chien dé tendre pour lui m'empêche dé mé facher."

Among mistakes that must be altered if the book reaches a second edition are "d'estoit" for *c'estoit*, vol. i. p. 38, "Le Déniaise," p. 163, "autre" for *autre*, p. 236, "vien" for *rien*, p. 342; "Moliéreau," vol. ii. p. 28, "Françoise d'Aubigne," p. 153, "Mendoca," p. 154. It is scarcely worth while, moreover, in the titles of pieces to preserve such old-fashioned forms as 'Scipion l'Africain' (supposing it to have existed), 'Le Lourdat,' or even 'L'Homme à Bonne Fortune,' though in favour of this something may be urged. From serious error Mr. Hawkins's book is commendably free. In the numerous cases in which we have verified his assertions we have found him accurate, and he is so careful as to notice one-act pieces which were damned on their first production and have never been printed. He is guilty, however, of a singular slip in describing as *précieuses* Ménéage and Chapelain, either of whom would have been little flattered to hear himself so qualified. Ducroisy was not a gentleman of Beauce, wherever that may be, but of La Beauce. Mr. Hawkins seems to miss the point of a story concerning Racine. He writes:—

"Before the appearance of Mlle. de Romanet on the scene, his mistress, the only actress then capable of impersonating his heroines with good effect, transferred her affections to the Comte de Clermont-Tonnerre, and the ridicule consequently brought upon the discarded lover made him disposed to punish her inconstancy by ceasing to lay such characters as Iphigénie and Phèdre at her feet."

That a matter so customary as the falsehood of a mistress who was a popular actress should make at the French court a man of the influence of Racine ridiculous is not easily conceivable. The conjugal infidelities of Armande Béjart brought no ridicule on Molière. The mirth which the

misfortune (?) of Racine caused was due to a play upon words in a current epigram by which the court was greatly amused. In this, speaking of the passion of Champmeslé for Racine, the author attributed to the *Tonnerre* the fact that it was *déracinée*.

In the incidental illustrations Mr. Hawkins is not always happy. It is not accurate to say that a "vague scepticism found expression in the pages of Rabelais and Montaigne," or to add that "among the nation at large the old childlike simplicity of faith gave way to a higher sense of the dignity and grandeur of Christianity." The omission of an adjective from a sentence which follows deprives an observation of meaning:—

"Introduced into France by Antonio Perez, the fallen Secretary of State to Charles V. and Philip II., and afterwards by Marini, who had cultivated it in Italy, the *estilo* invented at Cordova by Gongora—a style akin to the euphuism ridiculed by Ben Jonson in 'Cynthia's Revels'—was finding a swarm of imitators."

What is here meant is the *estilo culto*, which, moreover, was not invented at Cordova. The early poems of Gongora, written during his residence in Cordova, are simple and altogether free from Gongorism. Only after he went to Valladolid and recognized the failure of his early works did Gongora, assumably in imitation of Ledesma, adopt the *estilo culto*.

It is to be hoped that Mr. Hawkins will continue his task and will carry his very readable annals up to the period of revolutionary outbreak, or even further. As he proceeds his task will, however, grow more difficult.

THE WEEK.

ROYALTY.—'Le Maître de Forges,' Pièce en Quatre Actes et Cinq Tableaux. Par Georges Ohnet.

IF 'Le Maître de Forges' proves more intelligible, and in a sense more acceptable, in the original form than in an English adaptation, the explanation is to be sought in the interpretation rather than in the piece. That the English performance is inferior to the French cannot justly be said. So distinctly French is, however, the motive of the story, English acting fails to render it comprehensible. In 'The Ironmaster,' as seen at the St. James's, the hero, seriously hurt at the unreasonableness and cruelty of the woman he loves, retires into himself, and has to be wooed into forgiveness. The Philippe Derblay of the original, meanwhile, leaves the audience in no doubt as to his purpose. This is to bend and break the sweet, wilful, mischievous woman with whom he has to deal. His love does not waver. His actions one and all are shaped with the intention of bringing her easily to lure, and taming her "wild heart" to his "loving hand." Besides commending itself to masculine sympathy, this idea is reasonable enough. A similar change is perceptible in the heroine. In place of the proud, loving, noble, and wholly responsible nature which Mrs. Kendal exhibits, Mlle. Hading, for whose *début* in England 'Le Maître de Forges' is brought over, and by whom the heroine was played on its first production at the Gymnase Dramatique, shows us a woman of a lower moral nature. With her Claire de Beaupré is girlish, opinionated, and hysterical. To a woman of this description the petty and spiteful act by which, to a momentary

triumph over a false lover and an insolent rival, she sacrifices her own future and that of a man who is guiltless of all offence against her, must cost far less than it would to a second of higher moral perceptions. Thus interpreted the play gains in probability and interest.

Mdlle. Hading, whose success in emotional drama has eclipsed the reputation she once enjoyed in *opéra bouffe*, is a clever and an attractive actress. To an expressive face and a good figure she unites a voice which is musical, sweet and sympathetic. Her attitudes are more statuesque than those of some of her rivals, and are singularly graceful; she listens well, and her transitions from one form of passion to another are rapid without being abrupt. Her method, though good, is, however, imperfect. Not seldom she is betrayed into melodramatic gesture, she is too uniformly *souffrante* if not *larmoyante*, and the deepest utterances of passion seem as yet beyond her reach. Mdlle. Hading may claim, however, to be one of the coming actresses, and all that is required to place her in a high, if not the highest, rank seems to be a wider experience. As Philippe Derblay M. Damala creates a highly favourable impression. He has much force and some passion, is always in earnest, and indicates finely the suppressed revolt with which he bears the outrage to which he is subject. A certain sullenness of demeanour is probably intentional, being assumed as characteristic of the rôle. Of the minor characters the best is the Moulinet of M. Colombey. This presents a true *bourgeois* type, and is commendably free from exaggeration. M. Schey gives a clever sketch of Gobert, a workman. In the remainder of the cast single impersonations have no special merit. It is, however, satisfying to contemplate the manner in which a company, the recent experiences of which have been wholly in farce, acquits itself in comedy, in which, on the whole, it is seen to higher advantage.

THE GRAVEDIGGER SCENE IN 'HAMLET.'

If Prof. Low will kindly turn to a paper on 'Kemp and the Play of "Hamlet"' in the *Transactions* of the New Shakspeare Society for 1880, p. 57, he will, I think, find the following points either made out or made very probable: 1. That Kemp, having quarrelled with his comrades and their failing fortunes, went abroad, and that from these causes Shakspeare introduced his bitter remarks against the "gagging" of the clown, and in a further speech in his first version—a speech for some unknown reason omitted from, I believe, every edition of 'Hamlet' since that of 1604—brought in a medley of phrases which could not but point out to his contemporaries the clown that he especially hit at. 2. That in this first version, as shown by the dates introduced, Yorick was meant to be a remembrance of Tarlton, and the glowing eulogy on him an indirect depreciation of Kemp, and thus a third hit at the latter. 3. That when Kemp had returned home, and, after a while, rejoined his former associates, Shakspeare in his second version excised the particularizing lines, and destroyed the identity of Yorick with Tarlton by altering the years during which the former's skull had lain in the earth. 4. That the particular change of twelve to twenty-three years, and the introduction of the gravedigger's thirty years and of the various speeches leading up to this, were the results of an after-thought, whereby Shakspeare increased the guilt of the queen mother and of Polonius, and

left them without excuse for working against, and not for, Hamlet's direct succession to the crown; and also increased our sense of the innate irresoluteness of the man who was always planning, or spending his energy in words or excuses, but never acting except on the spur of the moment, or when forced to it by imperative necessity. Hence the differences which we discover between the date given by this scene and that suggested to us by words written when Shakspeare represented Hamlet as younger. That he did not alter these latter also may be due to the fact that he saw that they did not directly contradict this direct date, the less so as, according to the doctrines of that day as laid down in Batman, bk. vi. ch. i., "Physicians account this age [of adolescence] to the end of thirte or five and thirte yeares."

BR. NICHOLSON, M.D.

Dramatic Gossip.

In a conversation recently held with a Glasgow interviewer Mr. Toole announced his intention after his return to London to "produce some new pieces." Among these he counts a play, as yet unnamed, by H. J. Byron, with which, if he could get it ready, he would gladly commence his next season.

PERFORMANCES at the Prince's Theatre have been suspended, and the house is now in the hands of Mr. Abbey as *entrepreneur* for Mrs. Langtry. Mrs. Langtry will appear on Tuesday next in an adaptation from the French of M. Dumas fils entitled 'Princess George.'

At a morning performance at the Court Theatre on Wednesday, 'A Husband in Clover' was played by Mr. Clayton and Mrs. Beerbohm Tree, and Mr. George Grossmith gave his sketch 'Up at Cambridge,' 'My Milliner's Bill' was retained in the programme.

MR. E. HAMILTON BELL, a young actor, at present engaged at the St. James's Theatre, illustrated a Christmas book which Messrs. Marcus Ward & Co. brought out the other day, and which has had some success. Mr. Bell is a nephew of Mr. Poynter.

'GUILTY SHADOWS,' a comedy-drama by Miss Emily De Witt, in which the author will support the principal female character, is promised at the Imperial Theatre for the beginning of February.

'LES CHARBONNIERS' has been revived at the Variétés, with Mdlle. Angèle in the rôle of Thérèse, created by Madame Judic, and with MM. Dupuis, Baron, and Coste in the other characters.

A NEW melodrama by Mr. G. R. Sims is shortly to replace at the Adelphi the 'In the Ranks' of the same writer and Mr. Pettitt.

It is stated that the agitation in favour of the remarriage of Hindu widows which is now going on in India has extended from the newspapers to the stage, a drama on the subject, called 'Sowbhagya Rani,' from the pen of Mr. Anna Martand Jari, having been produced with great success at one of the theatres in Bombay.

LADY POLLOCK's 'Macready as I knew Him' gives a picture of the great actor more lifelike and attractive than can be obtained from any other source. Especially interesting are some of Macready's spoken criticisms upon his predecessors or rivals. Of the acting of Mrs. Glover he gives a very animated account, stating that "she forgot everything but her assumed character," and asserting that in acting with her he had been nearly smothered with her kisses. Henderson he describes as "a truly great actor." Charles Young had genius, but he neglected it. The merits of Junius Brutus Booth (the elder) he pronounced very small.

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